Englisch

Max-Leo Schwering

COLOGNE PANORAMA

Guide in color of

the TOWN
the CATHEDRAL
the CHURCHES
the MUSEUMS

PANORAMA OF COLOGNE – Register – Cologne in 18 chapters

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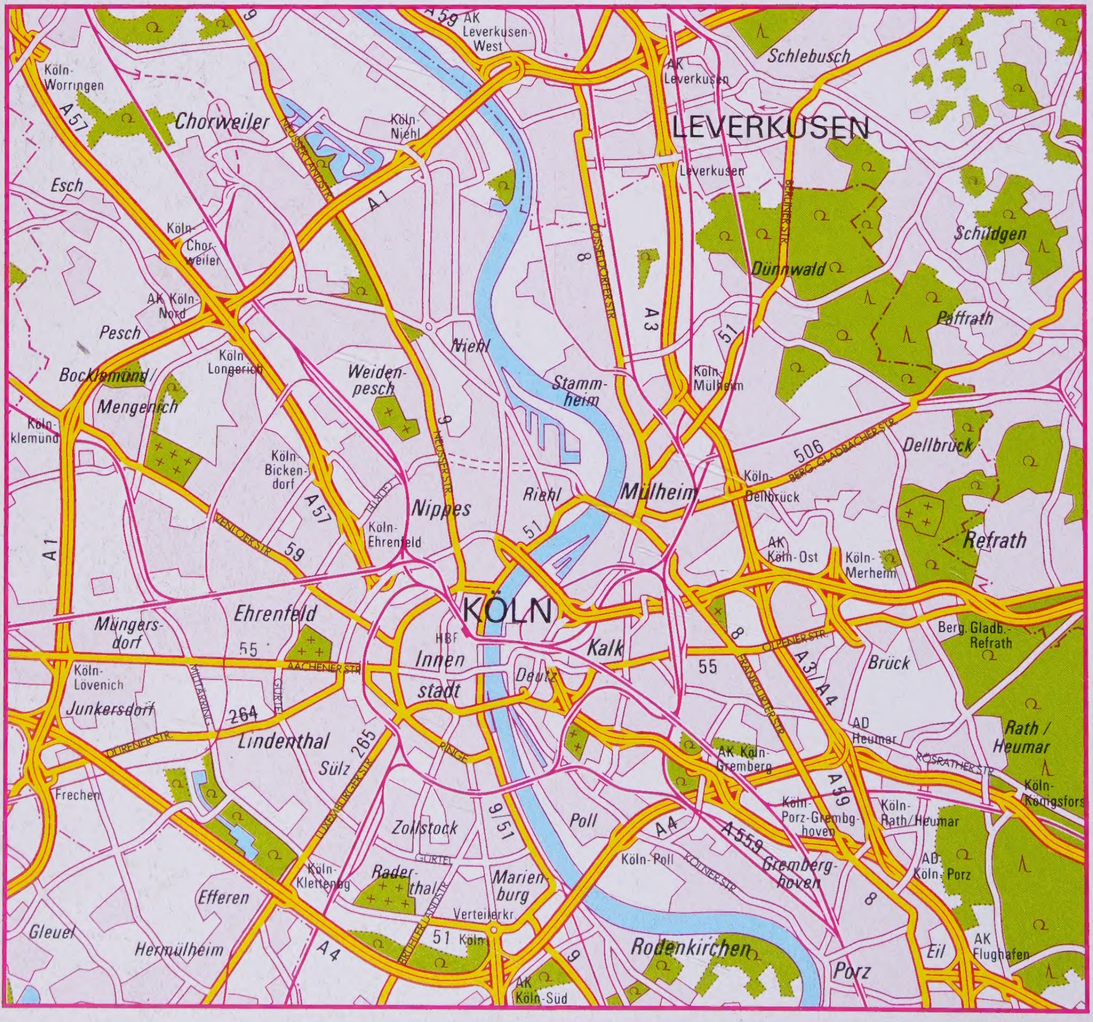

LEVERKUSEN
KÖLN
Schlebusch
AK Leverkusen-West
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Köln-Worringen
Chorweiler
Köln-Niehl
Esch
Köln-Chorweiler
AK Köln-Nord
Pesch
Bocklemünd/Mengenich
Köln-Longerich
Weidenpesch
Niehl
Stammheim
Köln-Mülheim
Dünnwald
Schildgen
Paffrath
Dellbrück
Köln-Dellbrück
Köln-Bickendorf
Köln-Ehrenfeld
Nippes
Riehl
Mülheim
AK Köln-Ost
Köln-Merheim
Refrath
Müngersdorf
Ehrenfeld
HBF
Innenstadt
Deutz
Kalk
Berg. Gladb.-Refrath
Brück
Köln-Lövenich
Junkersdorf
Lindenthal
Sülz
AD Heumar
Rath/Heumar
AK Köln-Gremberg
Frechen
Zollstock
Poll
Köln-Porz-Grembg.hoven
Köln-Rath/Heumar
Köln-Königsforst
Köln-Klettenbg.
Raderthal
Marienburg
Köln-Poll
Gremberghoven
AD Köln-Porz
Efferen
Gleuel
Hermülheim
Verteilerkr.
Rodenkirchen
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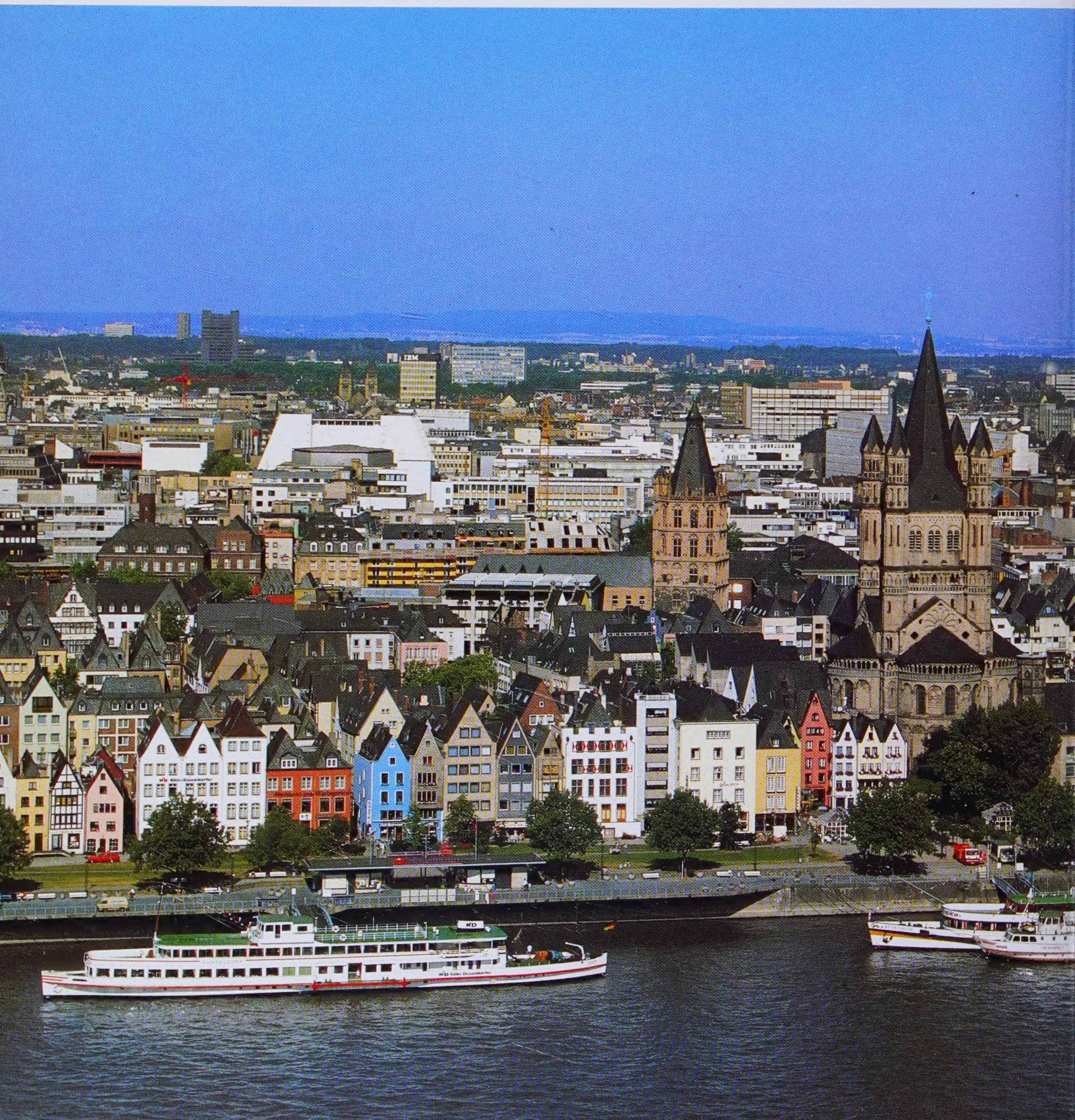
PRINSES JULIANA
RIVERCRUISE LINE
BASEL CH

Cologne is one of the oldest towns in Germany. The Romans named it Colonia Claudia Ara Agrippinensis (CCAA) which by 5 A.D. had been shortened to Colonia, or Cologne. The site was originally chosen as a frontier post; for 500 years the Rhine marked the border between the Roman Empire and the lands of hostile Germanic tribes. In 38 B.C. Agrippa, son-in-law of the Roman Emperor Augustus, made peace with a tribe named the Ubii and settled them roughly around the area where the Cathedral now stands. In 50 A.D. the Roman Empress Agrippina, a native of Cologne, raised the settlement's status to that of a Roman town. (There is a marble bust of Agrippina, mother of the odious Emperor Nero, in the Roman-Germanic Museum). During her time huge defences were built around the town, sections of which still stand (see p. 32). The Roman street plan has been partly retained; HOHESTRASSE, for instance, the main street in Roman times, is now a pedestrian zone and Cologne's chief shopping centre. Hohestrasse runs north towards some of the city's foremost buildings; the Cathedral, the Philharmonie with its adjoining museums, the Roman-Germanic Museum and the headquarters of WDR, one of Germany's main broadcasting services. The Romans left another legacy to Cologne. It is said they stamped a certain mentality on its people, who have always prided themselves on their friendliness, their cosmopolitan outlook and their zest for life.

SAUER
AREN
Märklin
KAUFHALLE
KAUFHALLE
KAUFHALLE
STEINS
SOLINGER STAHLWAREN
BAYER
ARZNEIMITTEL
bei Kopfschmerzen
ASPIRIN
Levi's shop
ELPI SCHALLPLATTEN
HOTEL
HO

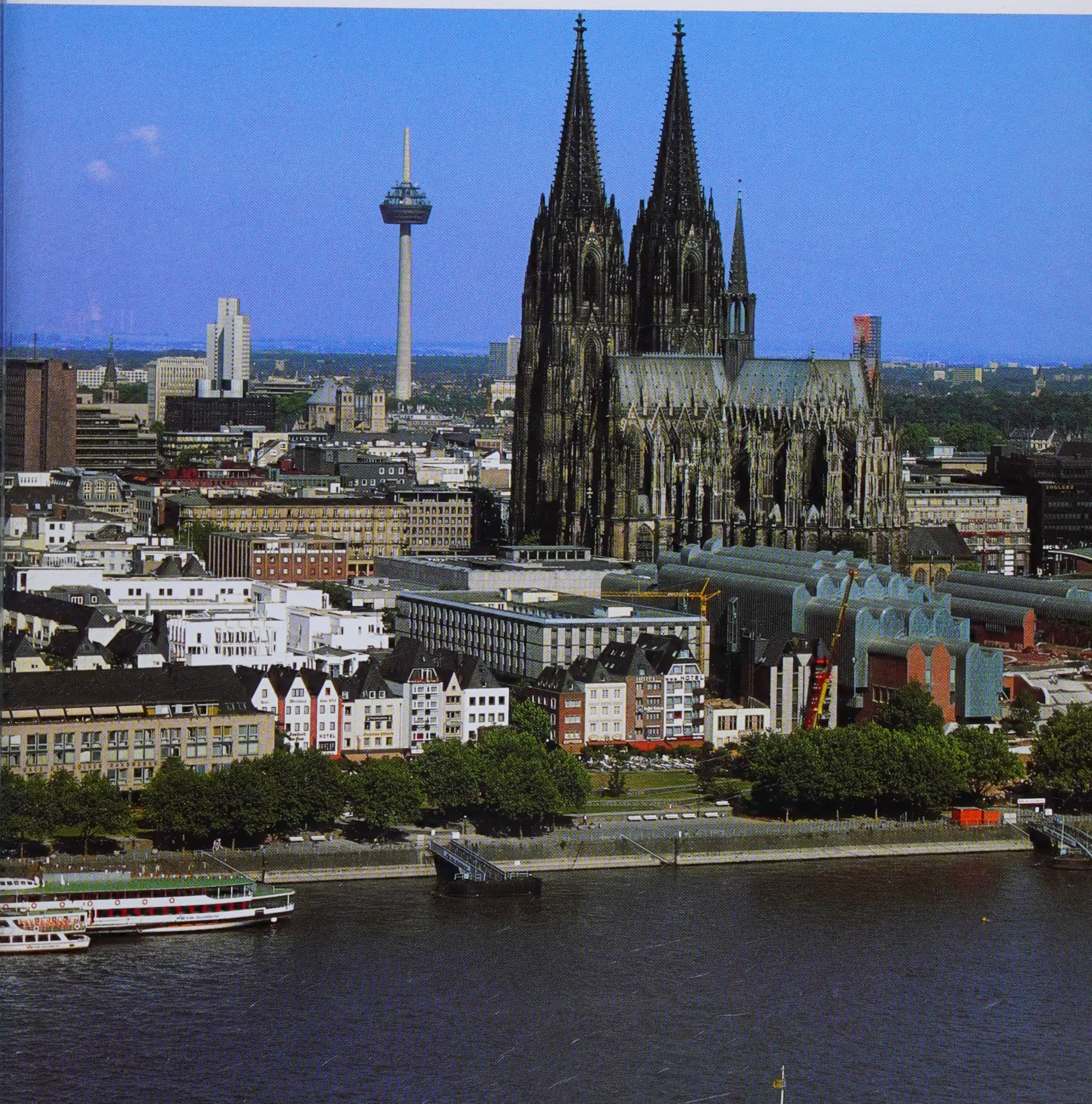
4 COLOGNE from the Lufthansa building – the Old Town and the Rhine

The Lufthansa offices on the east bank of the Rhine overlook many of the city's notable historical buildings. Cologne has always been a major religious centre, and a host of medieval churches once made the city the „Rome of the North". The oldest Jewish community in Germany was founded here and survived till 1424. The mighty bulk of the Cathedral still dominates the skyline, reflecting the former power of the Archbishops of Cologne who reigned supreme till 1288, when they were replaced by a civil administration. At the end of the 14th century it was the guilds that ruled the city. Weavers, armourers, copper-beaters, goldsmiths, bell founders and other craftsmen formed a council headed by two mayors. This semi-democratic form of local government existed till 1794, and a reminder of this period may be found in the many ancient streets that are named after medieval crafts. The imposing tower of the town hall was erected by the proud citizens of Cologne as an outward symbol of their might. Education was also of prime concern; the university, founded in 1388, is the oldest civil university in Germany. Cologne enjoyed a reputation as a centre for craftsmen and merchants. Trade flourished as a consequence, aided considerably by the town's advantageous geographical position. Wares transported by water had to be unloaded at Cologne and transferred to ships of shallower draught, the so-called „Oberländer". The goods that arrived from all over the globe were offered for sale in „staples" and the crafts-



men of Cologne selected the best. Cologne's merchants took the finished products, stamped with the trade mark „Colonia", and sold them worldwide, from London to Novgorod, Venice to Constantinople. Cologne's influence was considerable and its policies far-sighted – it owned sugar plantations on the Canary Islands, for instance. „Cologne is a permanent trade fair", people used to say, but two factors ultimately led to the downfall of the prosperous medieval city: the discovery of America and the religious wars that devastated Germany. Then the French invaded under Napoleon, occupying the city from 1794-1814. They were defeated by the Prussians and Cologne flourished once more under nearly a century of Prussian rule. The Cathedral was at last completed, new industries were encouraged and the railway arrived to bring fresh impetus to commercial interests. Cologne expanded way beyond the original confines of its medieval walls and its population today is about a million. Konrad Adenauer became mayor of Cologne in 1917 and restored such important institutions as the university, the trade fair and the green belt with its extensive sports facilities. Adenauer, a bitter opponent of Hitler, was dismissed in 1933. Today it is difficult to imagine that during the last war much of Cologne was reduced to a vast heap of rubble.

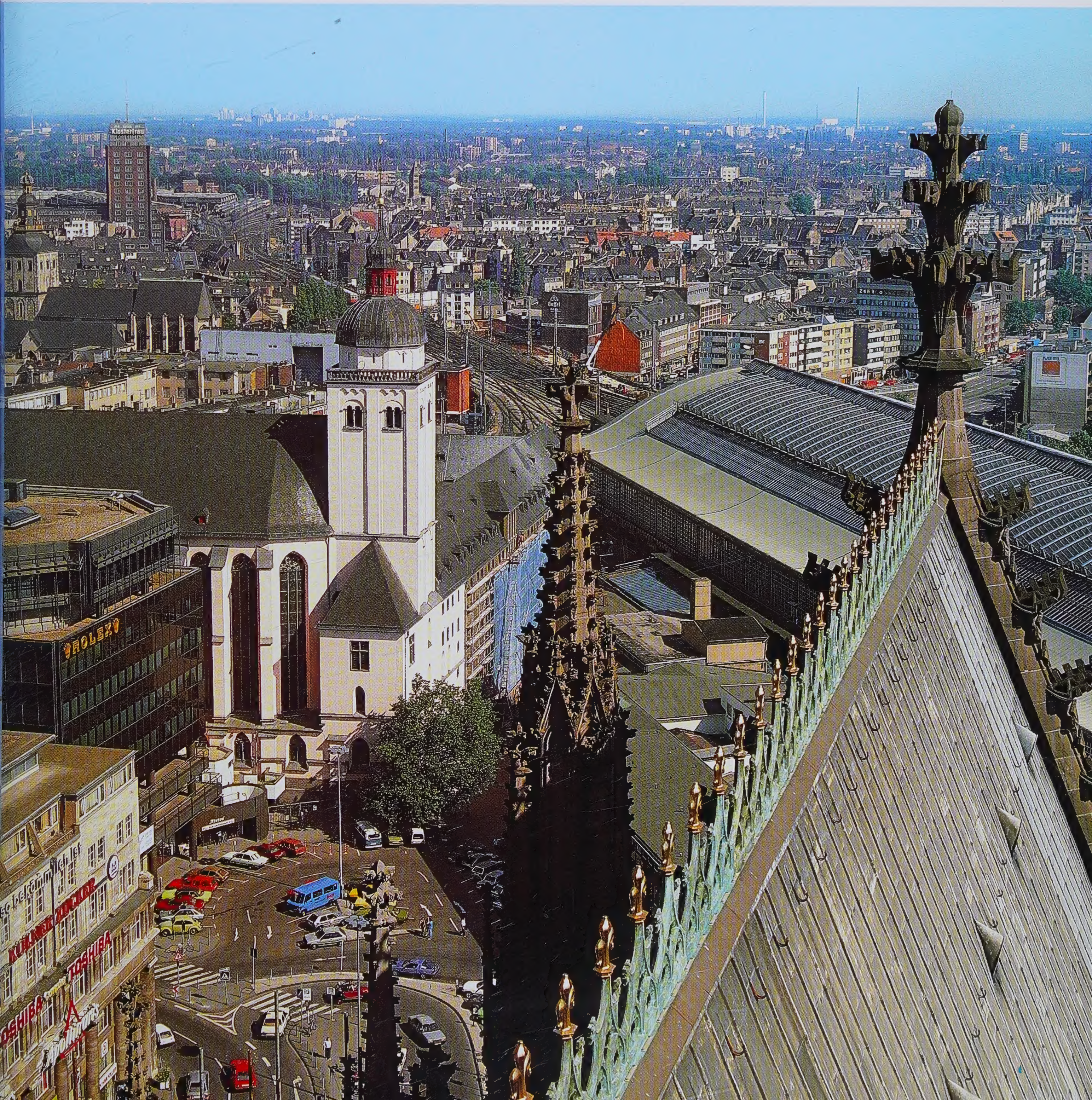
From left to right: Opera House, Town Hall tower, Great St. Martin, the Colonius TV tower, Cathedral



6 Cologne Main Station – the Cathedral's next-door neighbour

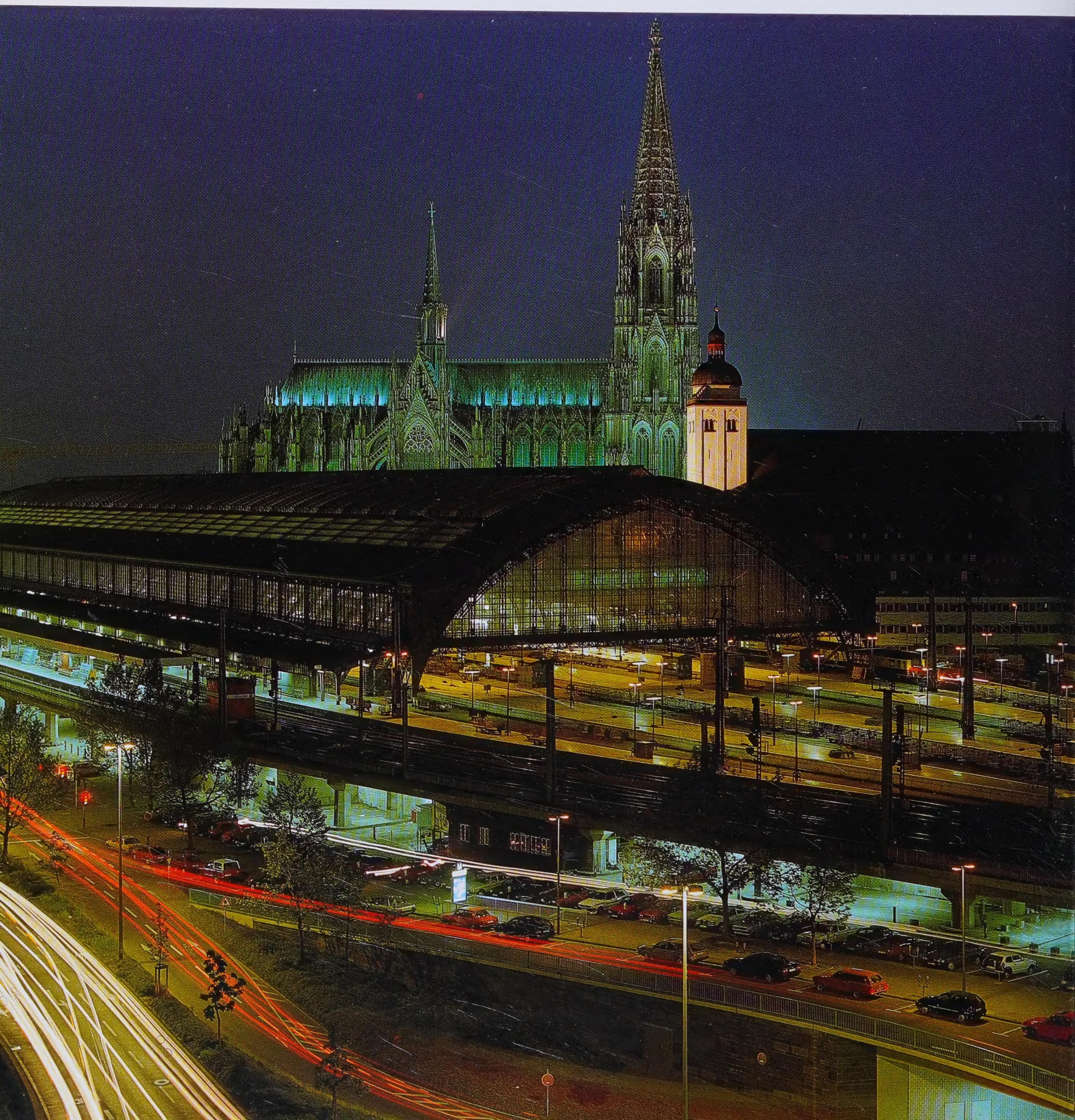
A railway and a sacred building make strange bedfellows, and the calculated, if bizarre, location of COLOGNE MAIN STATION right next to the Cathedral seems inapposite to say the least. The chief inspiration behind this grandiose but ill-advised notion came from no less than the King of Prussia, Frederick William IV. The wide-eyed rail passengers who rolled ponderously across the Rhine into Cologne Station would be unavoidably confronted with the lofty splendour of High Gothic as embodied in the east front of the Cathedral. From Cologne Main Station you can walk straight down to the Cathedral precinct. The rail bridge itself is known as the HOHENZOLLERN BRIDGE, after the Prussian royal family. It was opened in 1911, and the ends of the bridge are guarded by equestrian statues – three Kaisers and, naturally, Frederick William IV himself. Within the city precincts there are no less than eight Rhine bridges, each characterized by their elegant, occasionally bold design. The bridges across the Rhine to the north and south carry traffic on the great ring road that encircles Cologne. The city has a higher density of road traffic than any other town in Germany and rail traffic does not fall far behind, for Cologne stands at a key intersection point of the national and international rail network. The station has just undergone an extremely costly restoration, for it is now regarded as a major industrial monument.

Around the Cathedral there is a huge pedestrian precinct which can offer days of sight-seeing to the visitor. Near the west front of the cathedral stands the tourist office and part of a Roman gateway. The best view of the cathedral is from the Reichard terrace, the starting-point for round trips of Cologne by coach. The Diocesan Museum is a treasure-house of finds from archeological excavations around the Cathedral. Under the museum runs the original Roman harbour road, paved with slabs of rough-hewn basalt; the Romans built a military harbour in Cologne around 16 B. C. The Roman-Germanic Museum is doubtless the most familiar of the museums around the cathedral. Next door, the superb new Wallraf Richartz/Ludwig Museum houses a priceless collection of medieval and modern art. Its distinctive roof is already a familiar sight in the Cathedral precinct. In the same building is the Cologne Philharmonie, a new concert hall that has quickly earned itself a national reputation by offering a wide range of first-class concerts to suit all musical tastes. Outside there is free entertainment, for the absence of cars makes the precinct an Eldorado for pavement artists, musicians, skateboard acrobats and roller skaters, while the cool fountains are a draw on hot days. The dark bulk of the Cathedral looms above a crowd of enthusiastic tourists forever attempting the impossible - squeezing the whole west front into the lens of a camera.



8 Cologne station and the Cathedral by night

The moment you step out on to the forecourt of Cologne station, you are assailed by an unmistakable and enticing aroma. Frying potatoes? yes, but with a difference, for the irresistible smell is that of a local speciality known as Reibekuchen, sometimes modestly referred to as Cologne's answer to the pizza. Reibekuchen are made from a mixture of finely grated raw potato with a dash of onion which is seasoned, formed into pancakes and fried in hot fat until crispy and golden brown. This simple dish has even become socially acceptable; it can be seen on Cologne restaurant menus and appears as a main course at Reibekuchen parties. Not far away stands the ANDREASKIRCHE (Church of St Andrew). An earlier 10th century church was badly damaged in a fire and the present building dates mainly from the 12th and 13th centuries. The elongated Late Gothic chancel with its high windows was modelled on Aachen cathedral; the capitals of the columns in the nave are fine examples of richly ornamented Late Romanesque. There are superb medieval wall paintings, a 15th century Madonna of the Rosary, the simple sarcophagus of the great mediaeval scholar Albertus Magnus and a 16th century golden reliquary, the Shrine of the Maccabees. The present porch, once part of the cloister, contains the „well of blood" which according to legend is the spot where the infamous Attila the Hun murdered Saint Ursula and her companions. Near the station stands the former Jesuit church of St Maria Himmelfahrt (Church of the



Assumption, see p. 49) dating from the 17th century. Its dignified facade, a succesful combination of Romanesque, Gothic and early Baroque styles, stands in contrast to the functional design of the neighbouring bank and the National Giro Office opposite. North of this stately Baroque church stands a former Jesuit college which now houses the diocesan offices. The college was designed to harmonize with the church and also dates from the 17th century. On the wall is a reminder of two famous men connected with this building. One was Friedrich von Spee, who in 1631 produced an anonymous and highly successful pamphlet condemning the unjust practices used during the witch trials common in his time: the other was Georg Ohm, the great physicist who in 1826 discovered the law of electrical resistance named after him. Not far away is the central post office, a large complex with all the comforts of ultra-modern communications technology at its disposal. Communications have always played a crucial part in Cologne's history and more post passes through the city than almost anywhere else in Europe. In the streets behind the post office high-rise offices jostle each other for space in Cologne's own version of Wall Street. In front of the Chamber of Commerce a fountain symbolises the rebuilding of the city after the war.

The Old Town – from the Rhine to the Town Hall

The Old Town of Cologne is not so very old after all, for there is little left that is Roman unless it is underground. There was once a Roman harbour here and an island in the river, but when the harbour silted up the island became part of the Rhine shore. A Roman sports arena was built (50 A. D.) on the island; later came a granary (150 A. D.) and a monastery (c. 800 A. D.). The remains of these two structures were used to build the crypt of GREAT ST MARTIN, the imposing church overlooking the Rhine that has given its name to this quarter of Cologne. Between Great St Martin and the river stands the 16th century „Stapelhaus", originally a fish-market, now restored. For centuries the area around Great St Martin was the home of wealthy merchants, as squares with such names as Ironmarket and Buttermarket indicate. As early as 1074 the merchants felt themselves sufficiently powerful to stage the first revolution against the might of the ruling Archbishop. This corner of Cologne has preserved much of its medieval atmosphere. There are narrow alleys paved with cobblestones, pavement cafes and bars, quaint inns with wooden-beamed ceilings and old houses whose doorways bear ancient black basalt „Grinkoepfen", curious carved heads with open mouths. Near Great St Martin pleasure steamers dock at the Rheinpark and visitors pour out in search of the hospitable and unique atmosphere that pervades Cologne's old quarter.

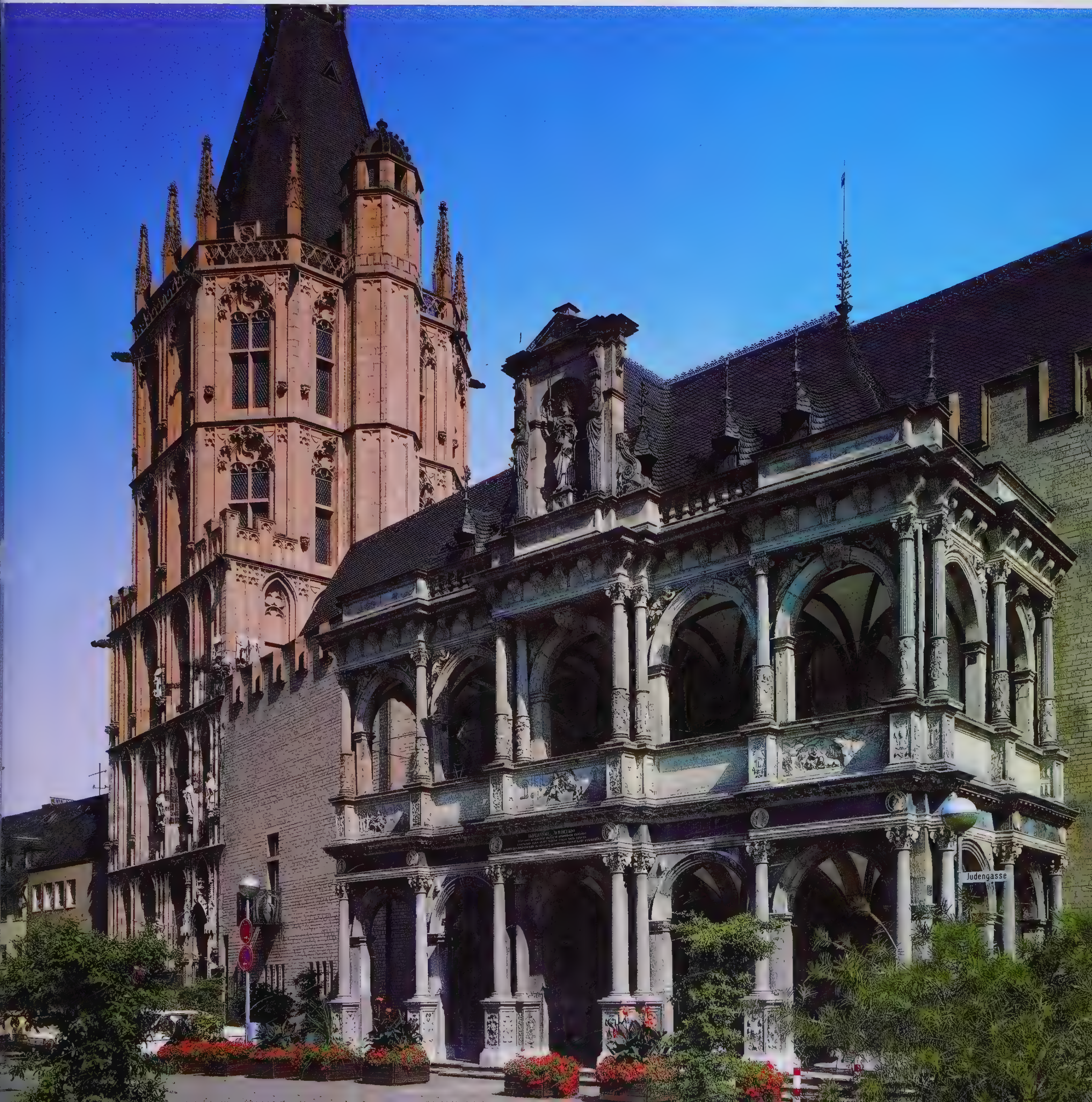
The Rheingarten, beside St.Martin's quarter

The Alter Markt with the Jan von Werth memorial and the Town Hall tower

Gürzenich from the east with Agrippa and Marsilius

An Farina – the „Frauenbrunnen"

Next to the town hall tower, a flight of steps leads to the „Upper Town", which lay above the high-water level. The number of times that the Old Town was subject to flooding can be read from the high-water marks cut into stones. One such reminder, commemorating the great flood of 1784, can be found scratched on a pillar in front of Great St Martin. The OLD TOWN HALL is a Renaissance building with a singularly elegant arcaded frontage from which the mayor once proclaimed council resolutions. A few steps away is the Judengasse, the medieval Jewish quarter; an unusual sight here is the Mikve, a ritual bath uncovered after the last war. The town hall had to be rebuilt after it was bombed though the arcaded entrance miraculously survived. Around the area there are now a number of ultra-modern buildings like the housing complex „An Farina". Just to the south stands the Gürzenich, now restored. This remarkable building dates from the 15th century and was originally a medieval dance-hall, though it was later used as a warehouse. Not far away archeologists are busy digging in the hope of finding the Roman Temple of Mars that once housed Caesar's ceremonial sword. Gülichplatz recalls the gruesome story of Nikolaus von Gülich, beheaded in 1686 for instigating a revolt in Cologne. His house stood here, but it was razed to the ground and replaced by a sinister column (now in the City Museum) bearing Nikolaus's impaled head



A stroll through the Old Town

On a pleasant evening all Cologne seems to turn out in the dusk for a nostalgic stroll along the Rhine promenade and round the fascinating quarter of Great St Martin. Everyone enjoys exploring the attractive narrow cobbled lanes, listening to the music issuing from the clubs, studying the menus outside the restaurants and scrutinising the fascinating inn signs swinging overhead - „Inside the Whale" is only one of the curious names to be found. A refreshing glass or two of draught Kölsch, the slightly bitter local beer, is a must here. It will be served by a „Köbes" (a short form of Jacobus), or waiter, who wears the time-honoured dress of the ancient brewery workers and is normally possessed of a ready wit. The Köbes' costume consists of a blue knitted jacket with black buttons known as a „Kamisol", and an apron. He keeps his money in a large purse on a leather belt, often strapped tightly below an appreciable paunch. The traditional glasses, named „Stangen" are placed in holes on the „Kranz", a circular tray, before being served to the customers. There is a puppet theatre, the „Hänneschen", in the Old Town (Eisenmarkt) which was founded as long ago as 1802. Prospective visitors should be warned beforehand that performances are all in local dialect. The natives insist, however, that the language is easy to follow, being a highly refined „Oxford" form of their unintelligible speech.

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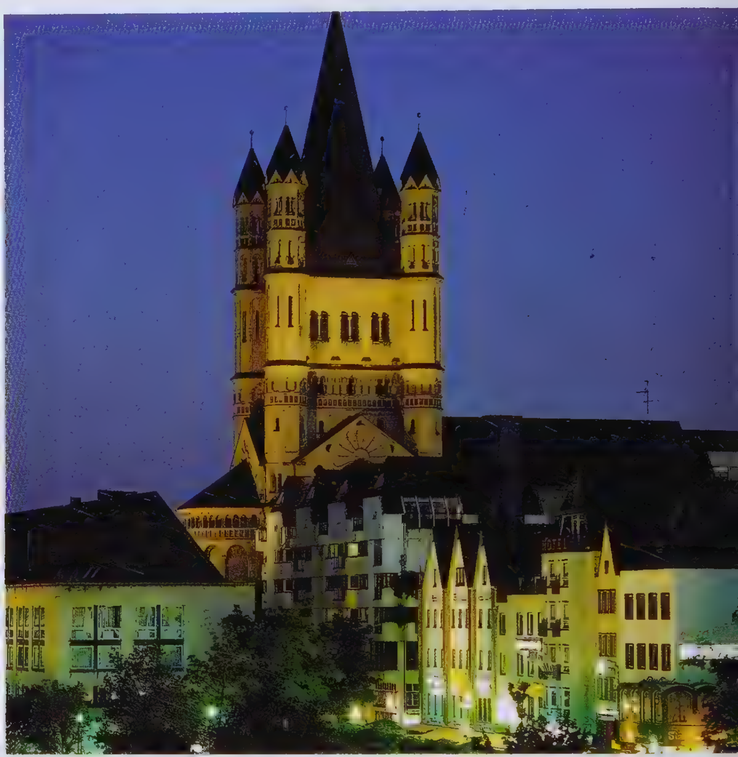
Flower market in the Alter Markt



The Old Town with Great St.Martin

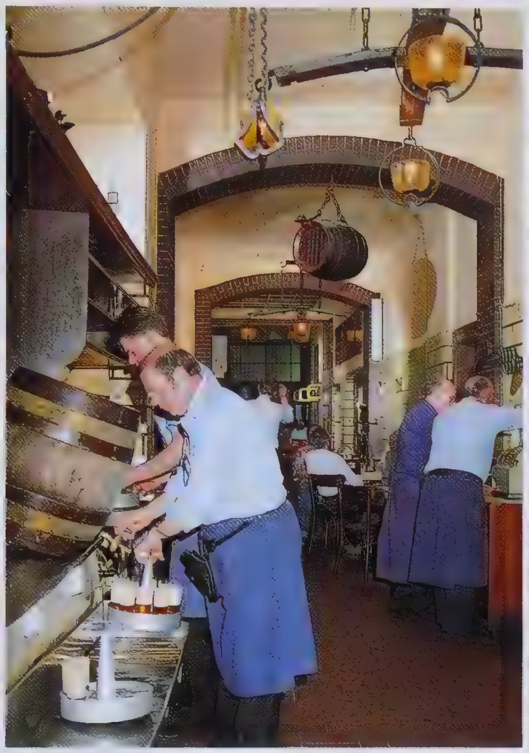
HOTEL
PONCHO'S
Rats KÖLSCH
Pinocchio
tower pub
Steffi
PONCHO'S

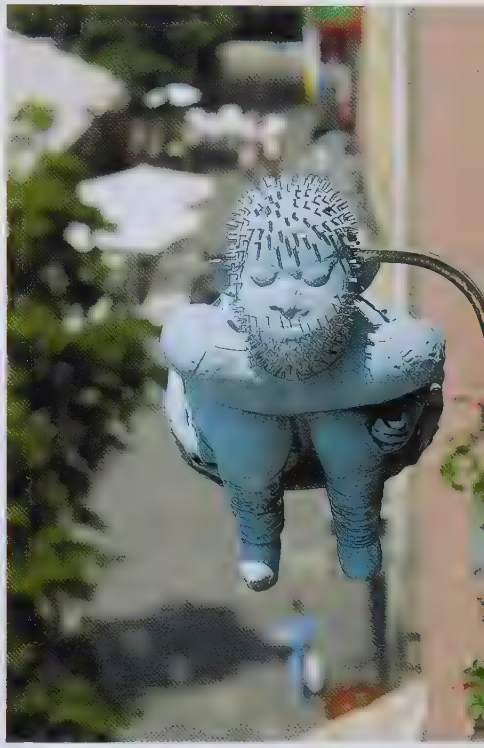
Old Town, Salzgasse

Old Town, Salzgasse

In the ALTER MARKT there is a legendary figure high up on one of the houses – the Kallendresser, a dwarf who brazenly bares his buttocks to passers-by. The story goes that his gesture roughly expresses what the inhabitants of Cologne felt about their former lords and masters, the Archbishops. Two other typical figures of Cologne are Tünnes and Schäl, imaginary locals with a characteristic brand of Cologne humour; Schäl is the comic, Tünnes the stooge. They are like Laurel and Hardy or the Pat and Mike of stock Irish jokes – except that Tünnes and Schäl's jokes are in Cologne dialect and generally reckoned to be untranslatable. A bronze statue of these two native heroes was erected in the Old Town in 1967. The Old Town is an area of colourful contrasts; brash street vendors rub shoulders with flea market merchants near the exclusive shops of Cologne's renowned antique dealers. Summer is the high season here; autumn brings a more intimate calm, a whiff of wood smoke, a suggestion of frost, a hint of the Christmas market to come. In the festive season Clemens Reuter, the city bell-ringer, sets off the carillon on the town hall tower for a special rendering of Christmas carols. This is the time to relate stories and legends, like the old tale of the tailor's wife who lay in wait to watch the elves finishing off garments at dead of night, a story commemorated by the charming Heinzelmännchen fountain near the Cathedral.

Street party in St. Severin's quarter

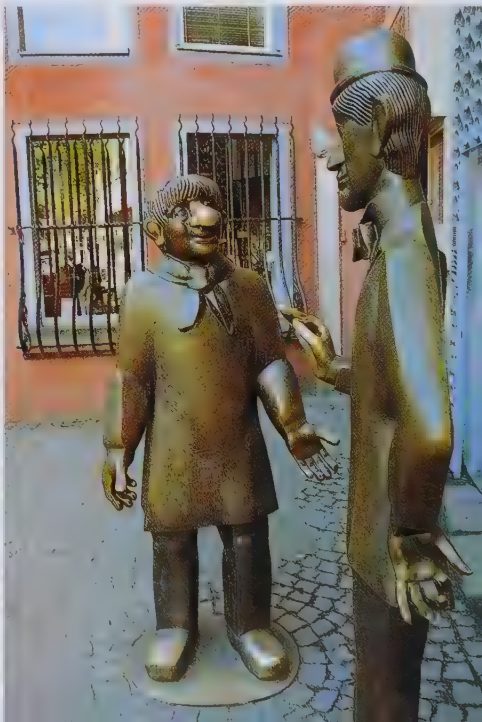

The Päffgen – time-honoured haunt of Cologne


The "Kallendresser" on the "Em Hanen" house

The Hänneschen puppet theatre

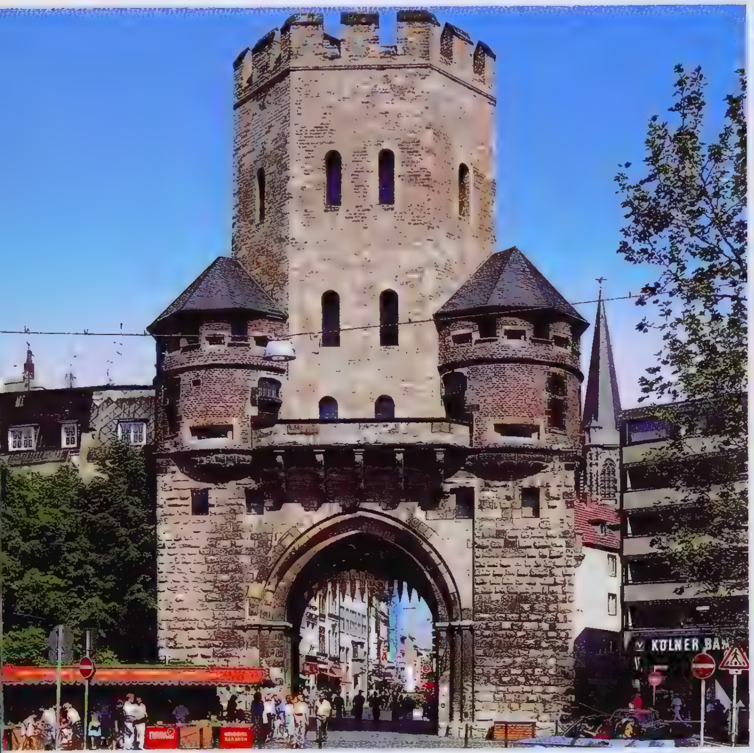
The Heinzelmännchen fountain, – Am Hof

The statue of Tünnes and Schäl, Brigittengäßchen

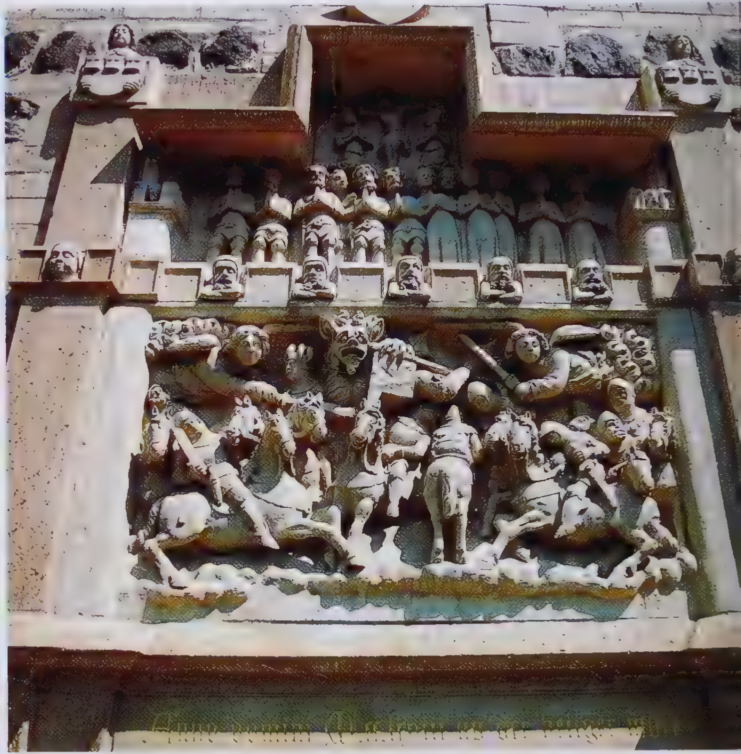


Cologne's medieval gateways – along the old town walls

On June 11th 1881 there was much excitement and merry-making in Cologne, and the citizens raised a cheer as the day reached its climax; the first breach had been made in the MEDIEVAL TOWN WALLS. Cologne had long grown beyond the bounds of the old defences and now they were to be demolished, with the exception of some towers and a few sections of wall that the Prussian government insisted on retaining. Using Vienna as a model, the architect Josef Stübben used the site of the old walls to build a semicircular ring of elegant boulevards, leafy squares and stylish mansions around the city. But he reckoned without the advent of motorized vehicles, which these days roar around the Ring with little heed for the leisurely, well-to-do atmosphere originally envisaged by the architect. The Ring also suffered greatly from the ravages of our century. After the 1914-1918 war no-one could afford the upkeep of the expensive houses; after the 1939-1945 war there were no houses left that needed upkeep anyway and the Ring had to be rebuilt. But there are still three splendid medieval gateways to be seen, the Hahnentor, the Eigelsteintor and the Severinstor, and attempts are being made to restore to the Ring some of its original ambience; the gardens and fountains in the Kaiser-Wilhelm section are an excellent example. An underground railway now runs beneath the Ring, offering good connections to the city centre and the suburbs.

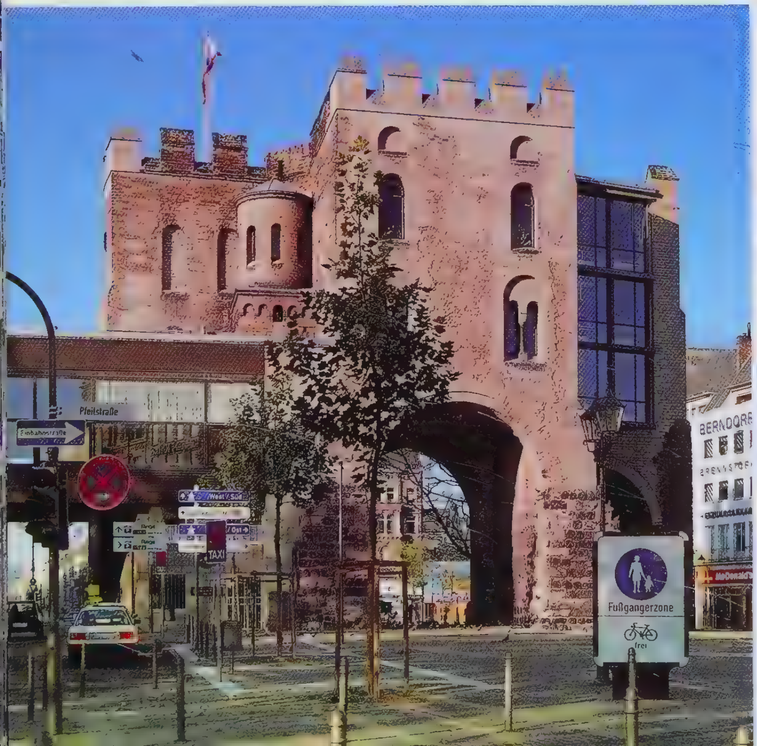


The Severinstorburg gateway

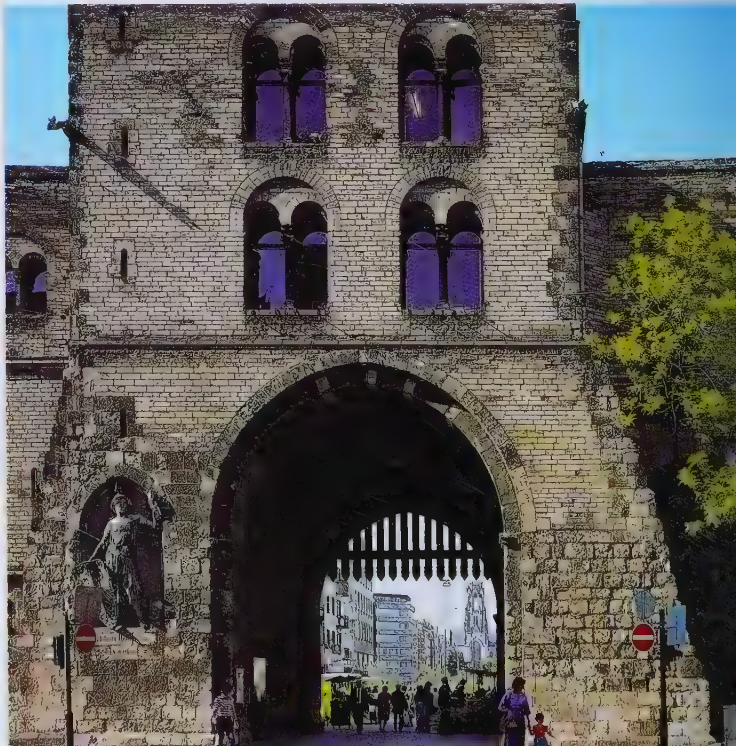


The relief near the Ulrepforte

The Hahnentorburg gateway



Eigelsteintorburg gateway with the "Kölsche Boor" (left side)



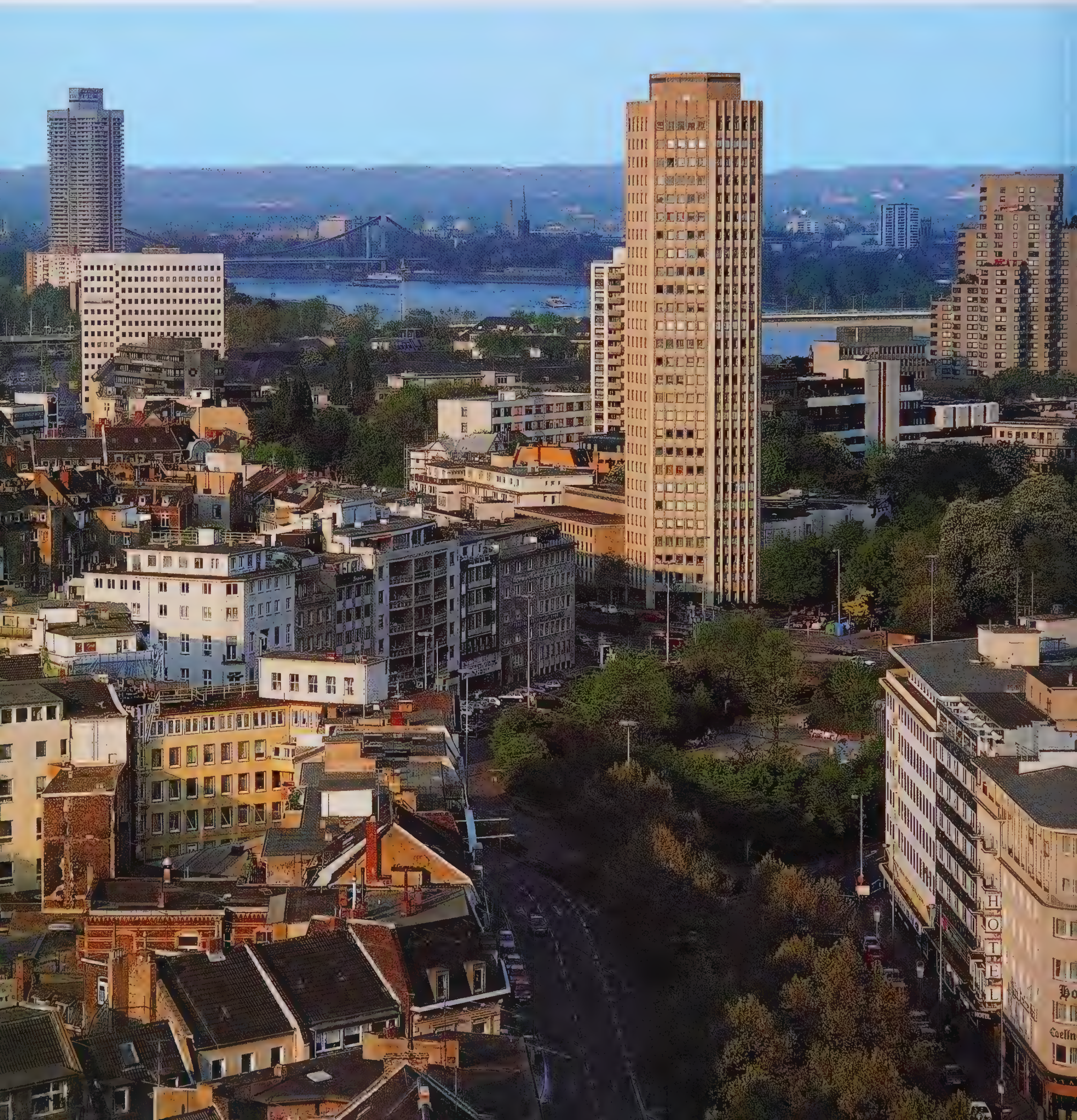
Between the glossy facades of fashionable shops, high-rise insurance blocks, industrial concerns, cinemas and other modern buildings that line the Ring, the observant visitor can spot traces of battlements and towers, sturdily-built gateways, deep ditches in front of ancient walls. This is all that remains of the moat and the great ring of medieval defences that once surrounded Cologne. The 13th century Ulrepforte (see p. 48) is now the headquarters of one of Cologne's Carnival societies. Near the Ulrepforte is a section of ancient wall that owes its preservation to one of Germany's oldest historical monuments, a relief dating from 1360. It depicts a scene of furious fighting, watched over serenely by the patron saints of Cologne. The battle was fought on this spot in 1268, and, apparently with the saints' assistance, the worthy citizens of Cologne scored yet another victory in one of their innumerable struggles for freedom against the power of the hated Archbishops. The area around the church of St Severin is a very tradition-conscious one; it is one of the bastions of Cologne's Carnival celebrations and every year in late autumn a solemn procession wends its way to the church in honour of the patron saint whose relics were enshrined there. The church itself has a fascinating history; its beginnings can be traced back to a cemetery chapel dating from 4 A.D. which lies below the present nave.

SECURITAS-GILDE
Versicherungen

High-rise blocks and modern architecture in Cologne

Cologne is steeped in history, a community justly proud of its past, a city that is doubtless the greatest, most famous and most influential of all the cities along the Rhine. Nevertheless, the terrible destruction during last war, especially of the Old Town, forced a complete rethinking of the city planning. One thing was clear to the architects of the new Cologne from the start. There were to be no dingy back yards, no shabby tenement blocks, no concrete jungles. Living conditions should be pleasant and healthy for all and trees and grass should be an integral part of the townscape. Hahnenstrasse, which runs from Rudolfplatz to the Neumarkt, was built after the war with just such criteria in mind. Certainly there is no lack of skyscrapers in Cologne and tower blocks of eighteen storeys or more are springing up in every corner, but the city keeps a close eye on the design of new buildings. Contemporary architecture in Cologne is original and adventurous. Among some of the latest additions are the „Colonia" tower block beside the Rhine, the Unicenter with the law courts, the police headquarters and the main offices of Germany's international radio stations, Deutschlandfunk and Deutsche Welle. Overlooking them all is the telecommunications tower, the Colonius. From the top there is a panoramic view over Cologne and the countryside around, best enjoyed with a good meal and a comfortable seat in the revolving restaurant.

Hansaring and Ebertplatz with the Colonia tower



The "Bastion" beside the Rhine with the Colonia building

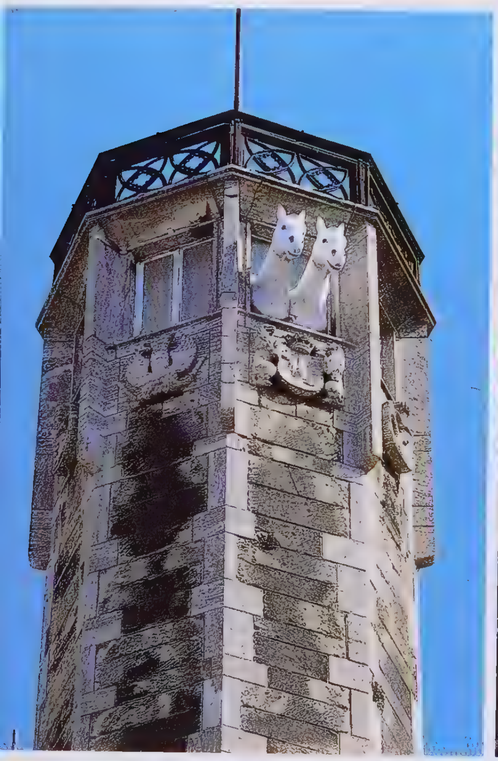
Deutschlandfunk and Deutsche Welle

Law couts, Uni-Center

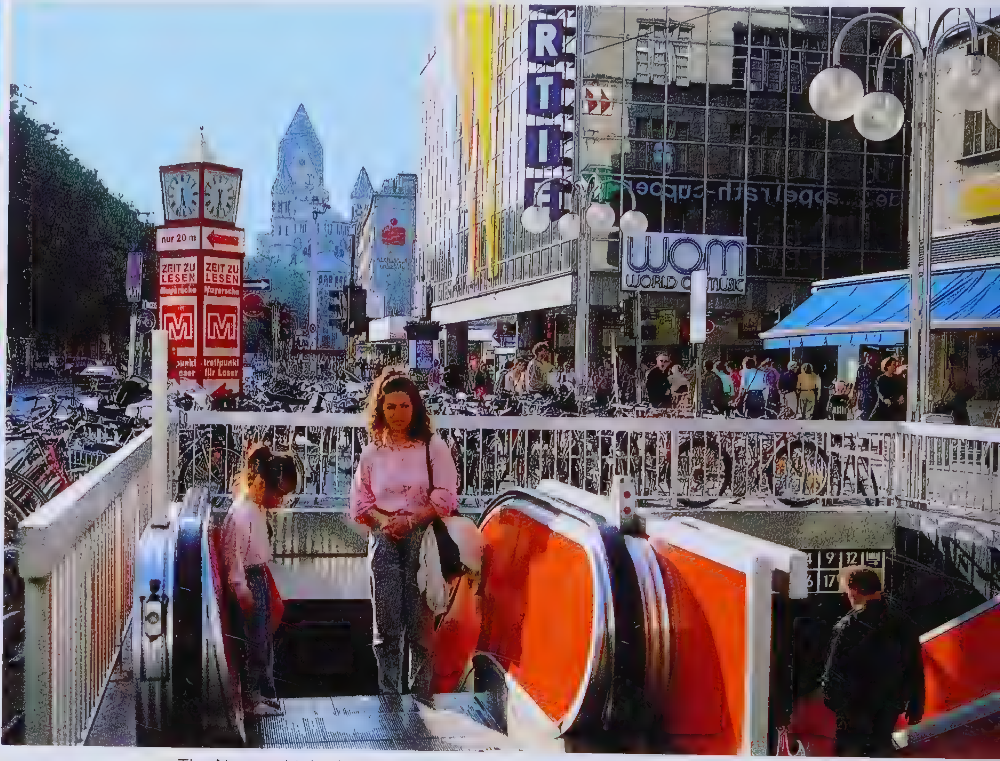
Redevelopment in the Friesenviertel, the Gerling building – behind, the Colonius TV tower

18 Schildergasse/Neumarkt – shopping centre and pedestrian precinct

Shopping in Cologne can be a real pleasure, especially along the SCHILDERGASSE (once a Roman road) and the NEUMARKT. On the north side of the Neumarkt there is a treat for window-shoppers, the Neumarktpassage with its boutiques, cosy restaurants and well-stocked bookshop. Cologne has a number of such centres – the Bazaar de Cologne in Mittelstrasse, the Kreishausgalerie in Apernstrasse and the architecturally fascinating Olivandenhof, whose name derives from an earlier building named Zum Olivanden (at the sign of the Elephant). In the Neumarkt we find the Richmodishaus, named after a wealthy lady who succumbed to the plague in 1357. Richmodis was buried in the family vault along with her jewellery, but in fact she was not really dead and when grave-robbers opened the tomb to steal her gems she fled home and begged her husband to open the door. He replied that he could as well believe that she was alive as that his steeds should appear on the balcony, whereupon the horses galloped up the spiral staircase to the balcony to prove the point. Two white horse-heads still peep complacently out of a tower on the Richmodishaus in memory of the tale, while a plaque on the wall of the house reminds us that the composer Max Bruch was born here in 1838. Also to be found in the Neumarkt are the Kunsthalle, where major art exhibitions are held, and the superb Romanesque church of St Aposteln with its massive west tower.

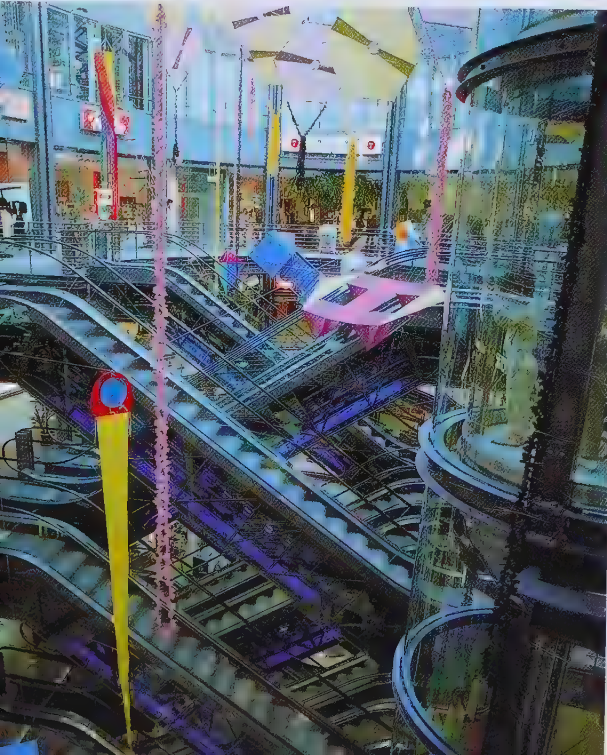


The Richmodis tower, Neumarkt



The Neumarkt, looking towards the Apostelkirche

Olivandenhof shopping centre

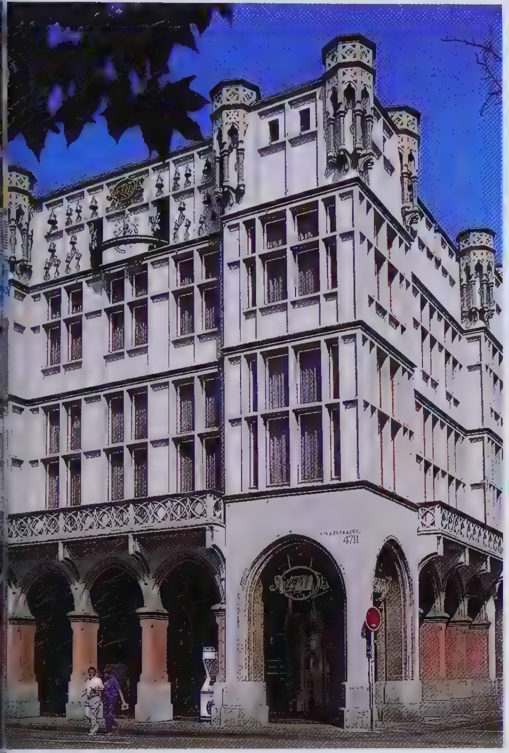


Shops along the Schildergasse

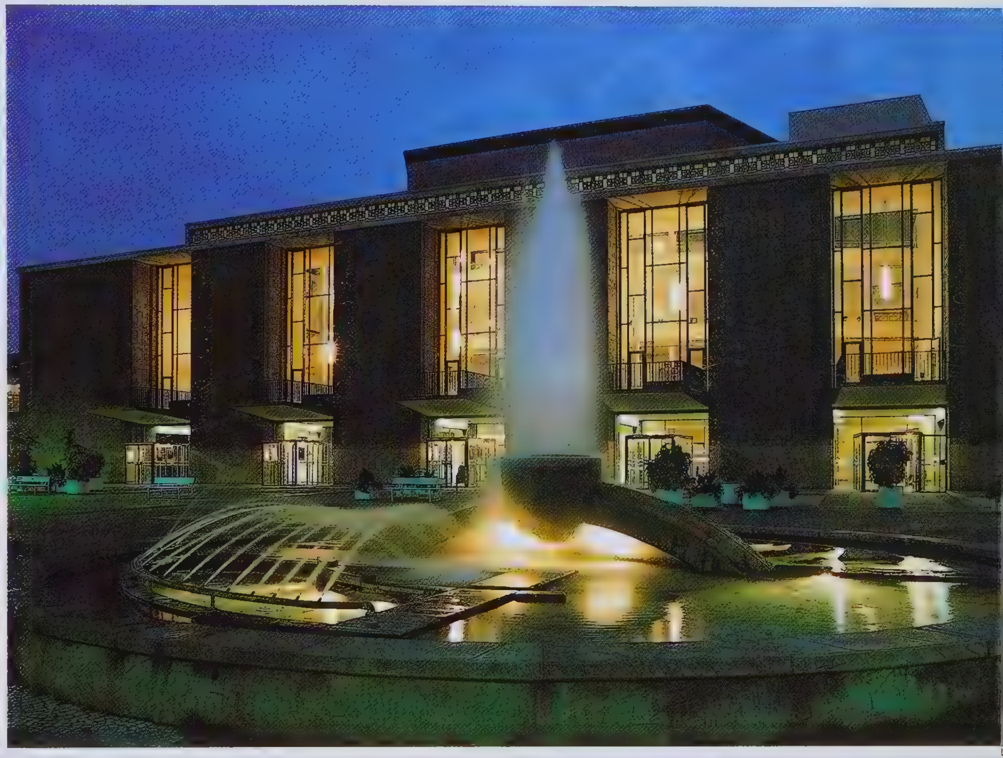
KAMPS
WITTGENSTEIN
STOFF
DYCKHOFF
VANHEES

Cologne – a city of theatres

Just off the Schildergasse stands Cologne's Opera House, completed in 1957. Critics of its design maliciously christen it „the Grave of the Unknown Theatre Manager". The interior is also unusual in its design; the balconies look rather like a series of drawers and there is an unusual 20th century mosaic by Otto Freundlich. Just round the corner from the theatre is the Glockengasse. In the 19th century French occupation troops decided to number the houses in Cologne in order to recognize their billets and some street numbers soared into the thousands. Hence Glockengasse has a number 4711, which at one time was the home of a 18th century scent-maker named Wilhelm Mühlens. Mühlens invented his own brand of Eau de Cologne and the family has carried on the tradition ever since, making the number 4711 a household name in perfumes. Next door to the opera house is the box-shaped city theatre, completed in 1962. The inhabitants of Cologne are dedicated theatre-goers and there are plenty of other theatres scattered about the city to cater for all tastes, including a cabaret theatre with the delightful name of „Senftöpfchen" (little mustard pot). Music too is an all-important part of Cologne's cultural life, and the splendid new Philharmonie concert hall, near the Cathedral, holds an audience of about two thousand. The Philharmonie has received unstinting praise for its amphitheatre-like design and good acoustics.

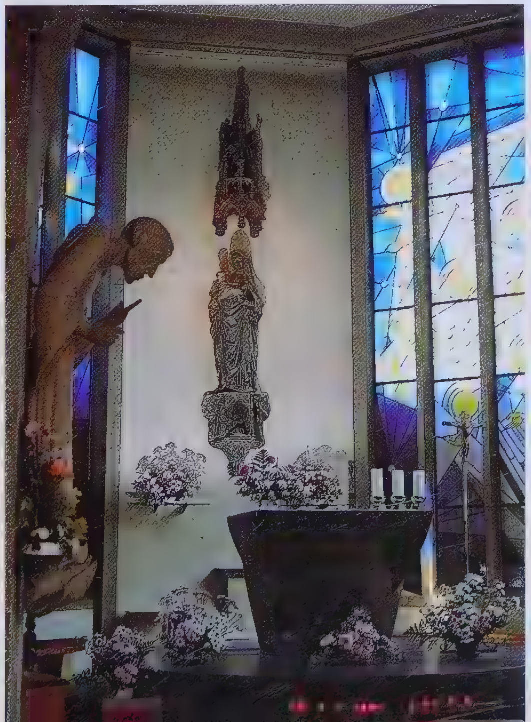


The original home of 4711 Eau-de-Cologne



Opera House, Offenbachplatz

The Weckschnapp, Rheinuferstrasse



The chapel of St.Mary in the Ruins

The middelaged Overstolzhaus

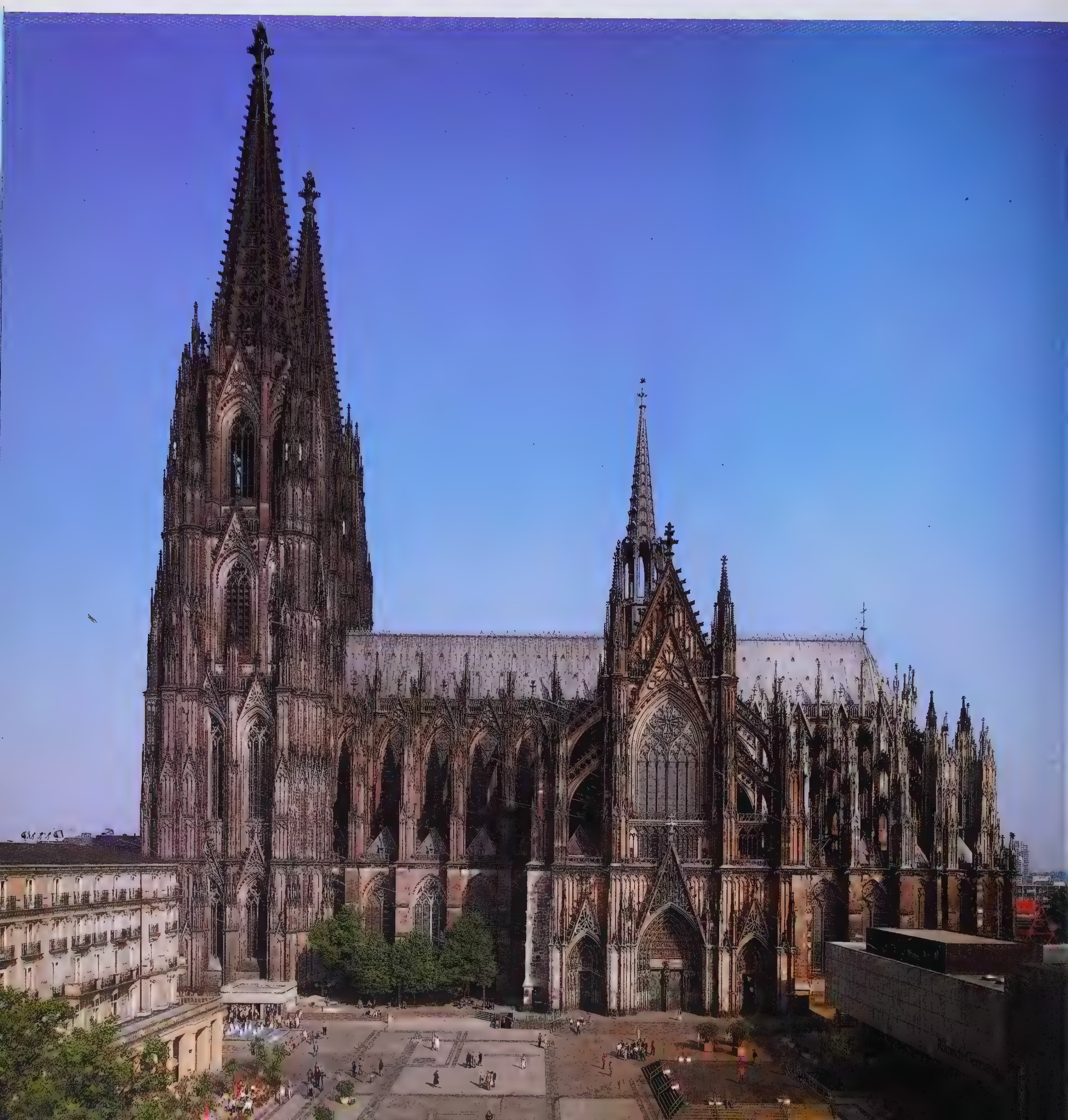
The city centre of Cologne is divided into quarters, by which is meant the area surrounding a church. Foremost of all was the oldest parish, St Kolumba. St Kolumba's church was once the leading church in Cologne and also served as the university chapel, but it was almost completely destroyed in the Second World War. Virtually all that remained after the bombing were a few walls and a pillar with a 15th century stone figure of the Virgin. In 1950 a beautiful little octagonal chapel was built around the sculpture and named Maria in Trümmern – Mary of the Ruins. The windows, mainly gold and blue with a semi-abstract design of „sun angels", flood the altar with an unearthly glow (see p. 19). Beside the Rhine, in the quarter around the church of St Kunibert there stands a watchtower. It bears the name Weckschnapp (see p. 19), a reminder of the old tower beside the Rhine where, according to legend, prisoners were left to starve to death. A tasty bun was suspended from the ceiling; if they attempted to reach it they fell through a trap door and were hacked to pieces by protruding knives before their corpse was carried downstream by the river below. In the Rheingasse (St Maria Lyskirchen quarter) is one of the best-known sights of Cologne, the Overstolzhaus, the only Romanesque house remaining in Cologne. It was built around 1220-1230 and contains 13th century wall paintings of tournaments (see p. 19).

Not far from the Overstolzhaus stands the arch of the old Dreikönigspförtchen (Three Kings Gateway) under which, the legend relates, the relics of the Three Kings passed on their way to the Cathedral. The stone figures of the worshipping Magi that stood in a niche have now been removed to the Schnütgen Museum. This little gateway leads into the Lichhof, once a cemetery, which is overlooked by the apse of the church of St Maria im Kapitol with its unusual oriel windows. Beside the north wall of St George's church there is a diminutive cemetery with graves dated March 2nd, 1945, the day that the church and its surroundings were devastated in a bombing raid. If we walk from here southward along Severinstrasse we come to the monumental statue of Saint Severin, an early bishop of Cologne who according to tradition strove to drive the Romans from the Rhineland. He gave his name both to a church and the nearby bridge. St Severin's statue stands in front of the unassuming church of St John the Baptist. This was once the proud church of the most powerful guild in medieval Cologne, that of the weavers who lived almost exclusively in this quarter. The little that remained of the original church in 1945 was incorporated into a new brick church some twenty years later. Nearby is the Karl-Berbuer fountain, a favourite with children, for it has a delightful group of movable figures taken straight out of Cologne's Carnival.

Schwäbisch Hall
R+V VERSICHERUNG

View from the Hahnentor towards the Cathedral and the Apostelkirche

It is impossible to imagine Cologne without its magnificent CATHEDRAL, one of the largest in Europe. The twin spires are a symbol of the city, their mere silhouette an unmistakable advertisement for Cologne, though these mighty towers, the crowning glory of the Cathedral, were not built till the 19th century. Excavations have revealed that a Roman temple once stood here, surrounded by the grandiose houses of rich merchants. The first Christian church was built in 313; its font can still be seen in the Cathedral. In 1248 the Archbishop laid the foundation stone of the present Cathedral of St Peter. It was to be on a grand scale (it holds 40, 000 people, the population of Cologne when building began), a fitting home for the SHRINE OF THE THREE KINGS which had, after many adventures, found its way to Cologne. Relics were a medieval status symbol and the prestigious remains of the Wise Men attracted innumerable pilgrims. The east end of the Cathedral was consecrated in 1322, but in 1560 the money finally ran out. Work was halted for nearly 300 years, and no-one even bothered to remove the crane on the unfinished south tower till the 19th century, when building work was resumed according to the original plans. But there was extensive damage to the fabric in the war, and weather and air pollution have taken their toll; in Cologne they say that when the Cathedral is finished, the world will come to an end.



▽ South side

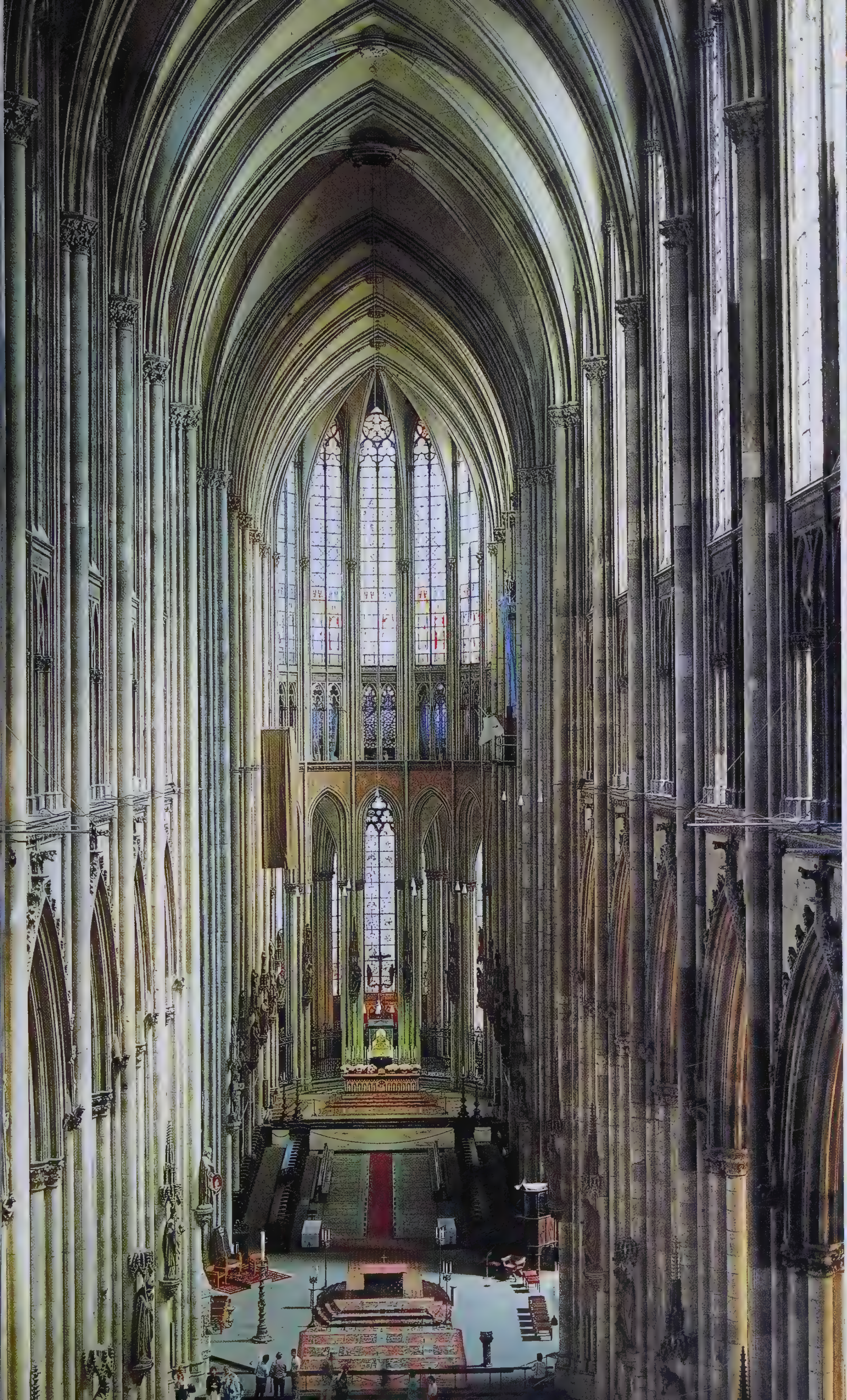
Stand and look at Cologne Cathedral from the exterior and you will be struck by the feeling that the whole building is striving upward to some unattainable goal. Several factors contribute to this effect; the spires (nearly 160 metres high) with their remarkable stone tracery, the great arched windows, the elegant flying buttresses and the slender crocketed pinnacles. Most visitors who stand and admire this magnificent cathedral would find it difficult to believe that it has been beset by formidable building problems almost from the start. The last war was yet another terrible setback, for at least 14 bombs hit the Cathedral. In 1948, as a symbol of renewal, a procession wound through the rubble-strewn city streets towards the Cathedral, ceremoniously bearing shrines from many of Cologne's churches; it was as if the saints were returning home after years of exile. The occasion was the 700th anniversary of the laying of the Cathedral's foundation stone; the sculptor Matare designed new bronze doors for the south portal embellished with saints and symbols, and on the right, a depiction of Cologne on fire. Inside the Cathedral, stand below the tower arch and take in the interior, overwhelming by its sheer size, its soaring height and its architectural uniformity. The first impresssion is of an uninterrupted perspective of high arches and lofty Gothic pillars bearing a devout procession of saints who draw the eye inexorably to the Choir. The space above the black marble High Altar and the Shrine is irradiated with light

Pinnacles on the Cathedral choir, with the Deutzer and Severinsbridge

View on the towers of the Cathedral

The Cathedral, statues of the main porch

Buttresses, Cathedral south side

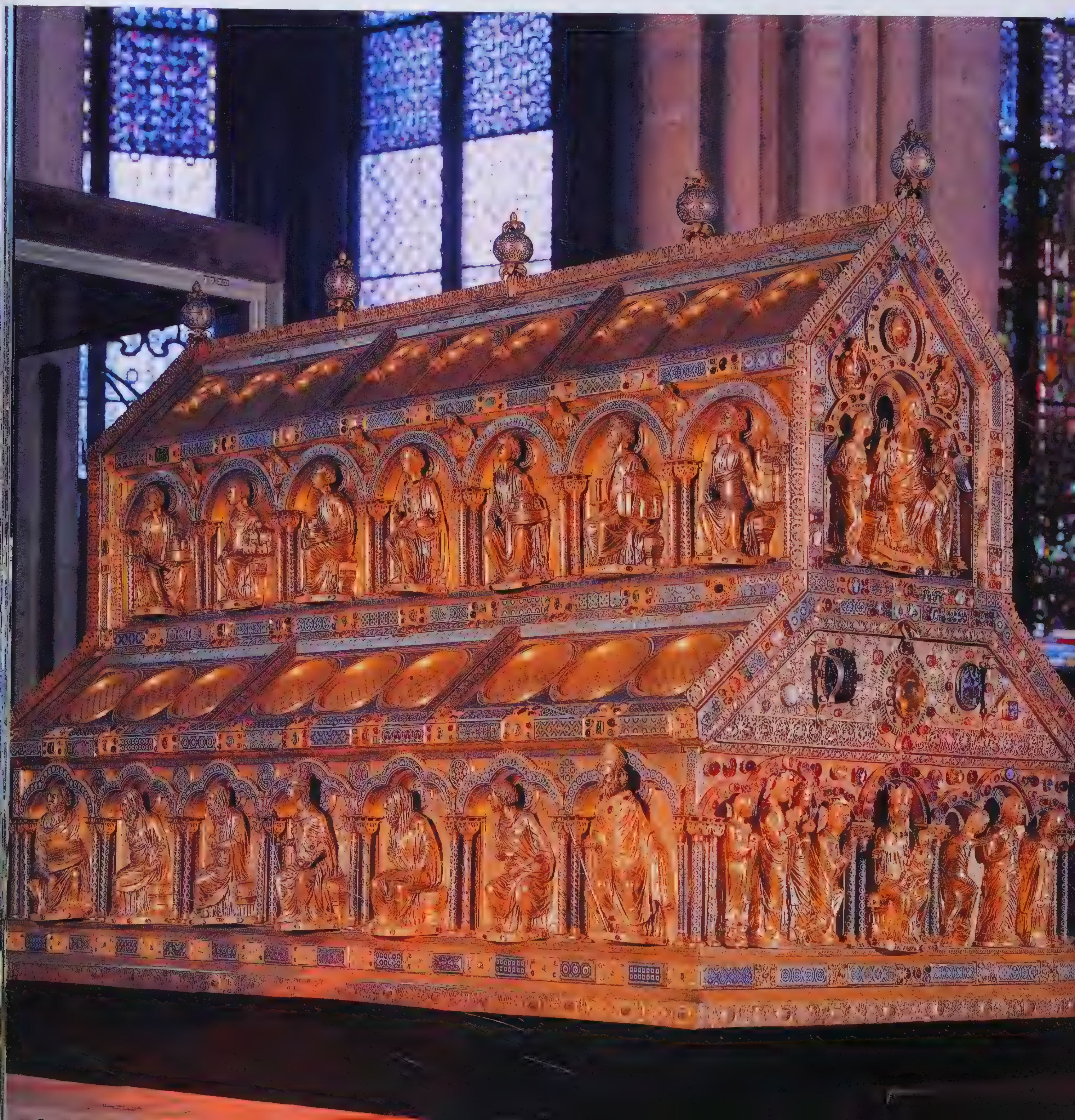


Cathedral window, Agrippa (15

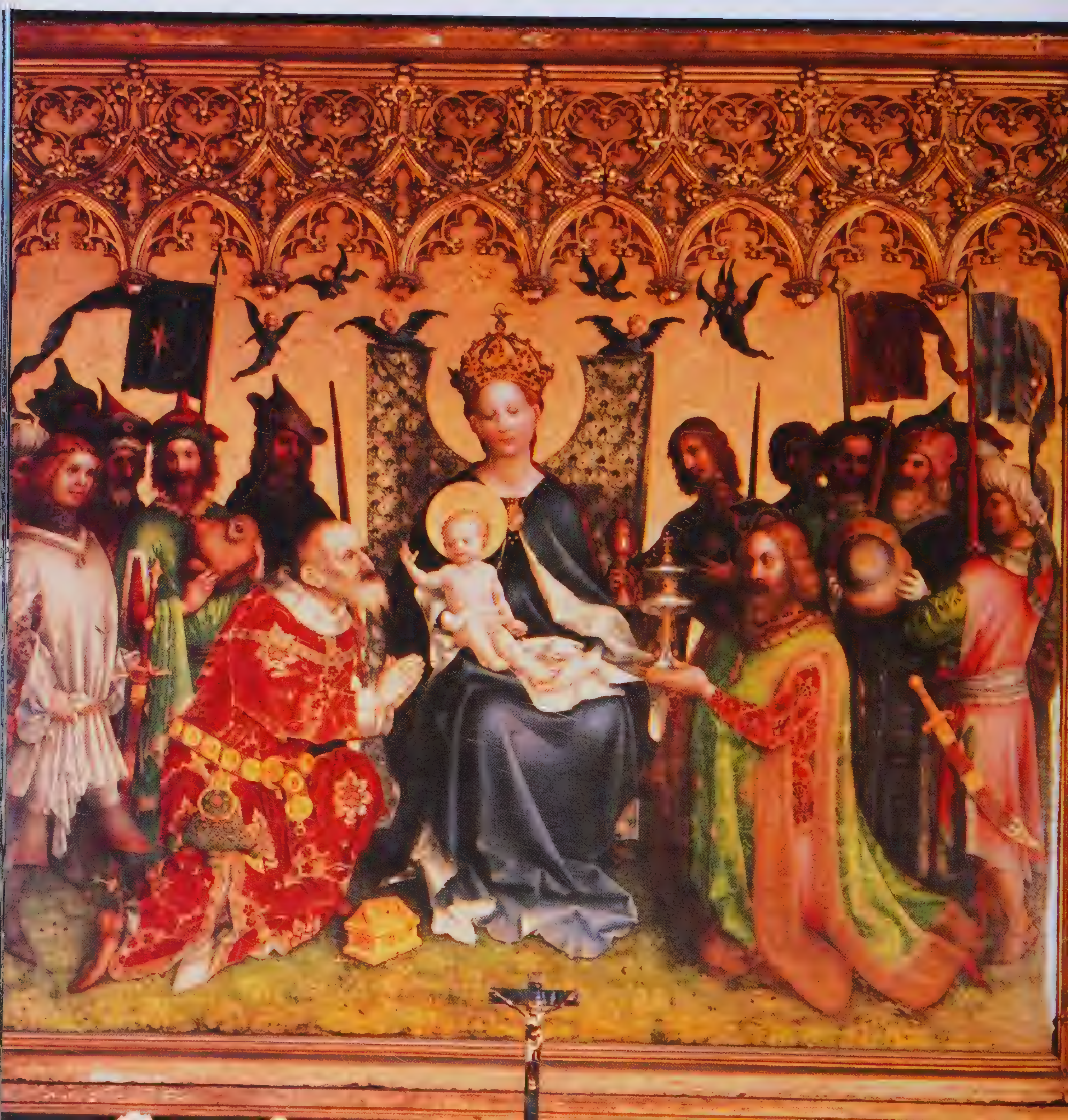
Madonna

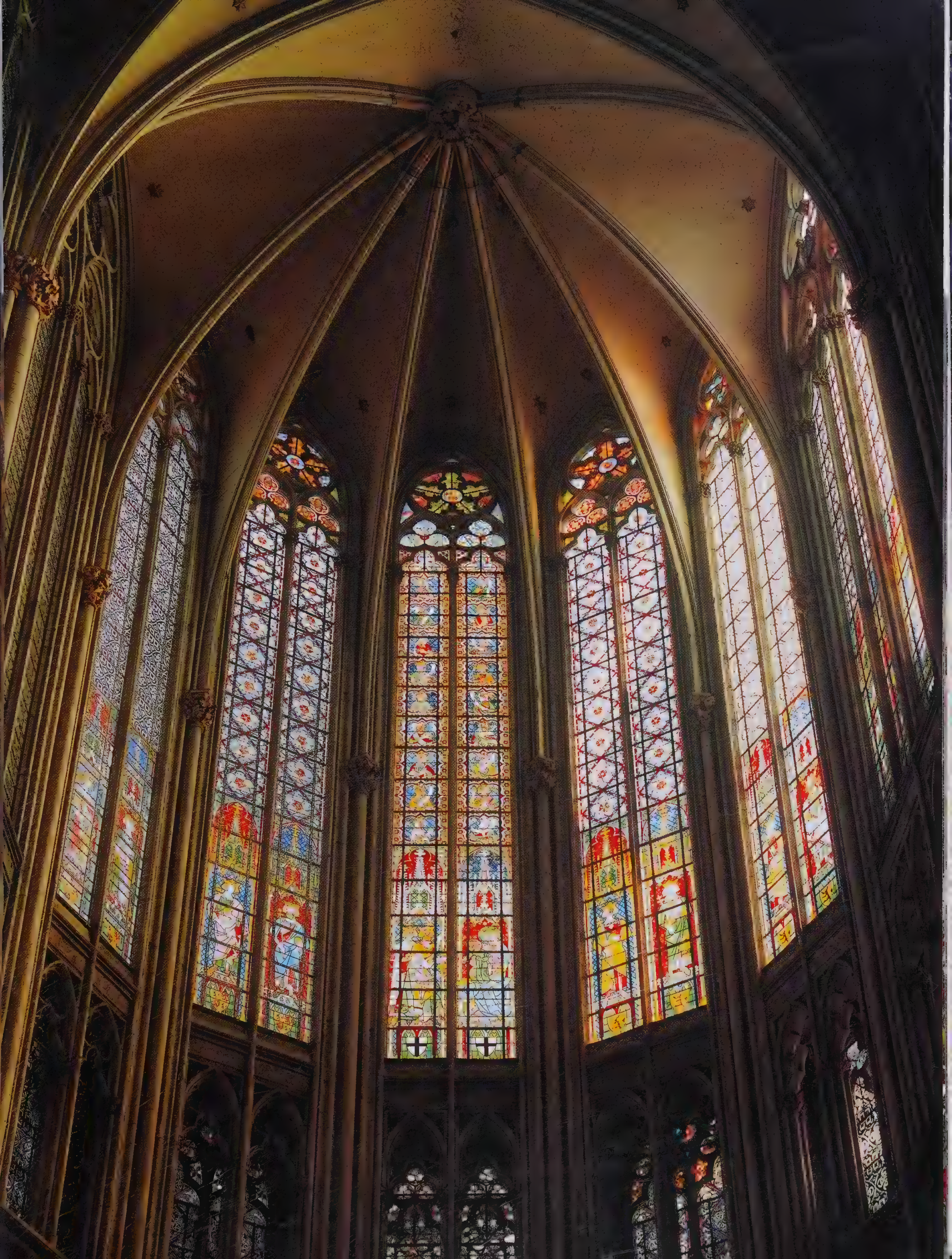
Cathedral window, Marsilius

from the high east windows. In the nave, look up to the clerestory windows, which depict 48 biblical kings and an Adoration of the Magi on alternate red and blue backgrounds. These windows date from about 1300, though there is even earlier stained glass in the Cathedral. The delicate, transparent colours of the medieval glass to be found in the nave, north transept and apse chapels stand in contrast to the 19th century windows in the south transept, a gift from King Ludwig I of Bavaria. At the east end stands the SHRINE of the Three Kings, the cathedral's greatest treasure. A wooden box containing the relics is enclosed in a golden shrine studded with jewels. It was started in about 1180 and took fifty years to finish. The sides of the shrine portray figures of Old Testament kings and prophets, above them angels and apostles. One end of th shrine illustrates the Crucifixion; the other shows the Adoratio of the Magi, the Baptism and the Christ as Judge. This relief i made of pure gold and price less jewels pillaged from Byzantiu by Emperor Otto IV, who felt justified in placing himself in th company of the Three Kings for his donation; he stands discreetl to their left. The shrine has often been damaged and occasionall stolen; it was painstakingly restored to its original glory in 1973

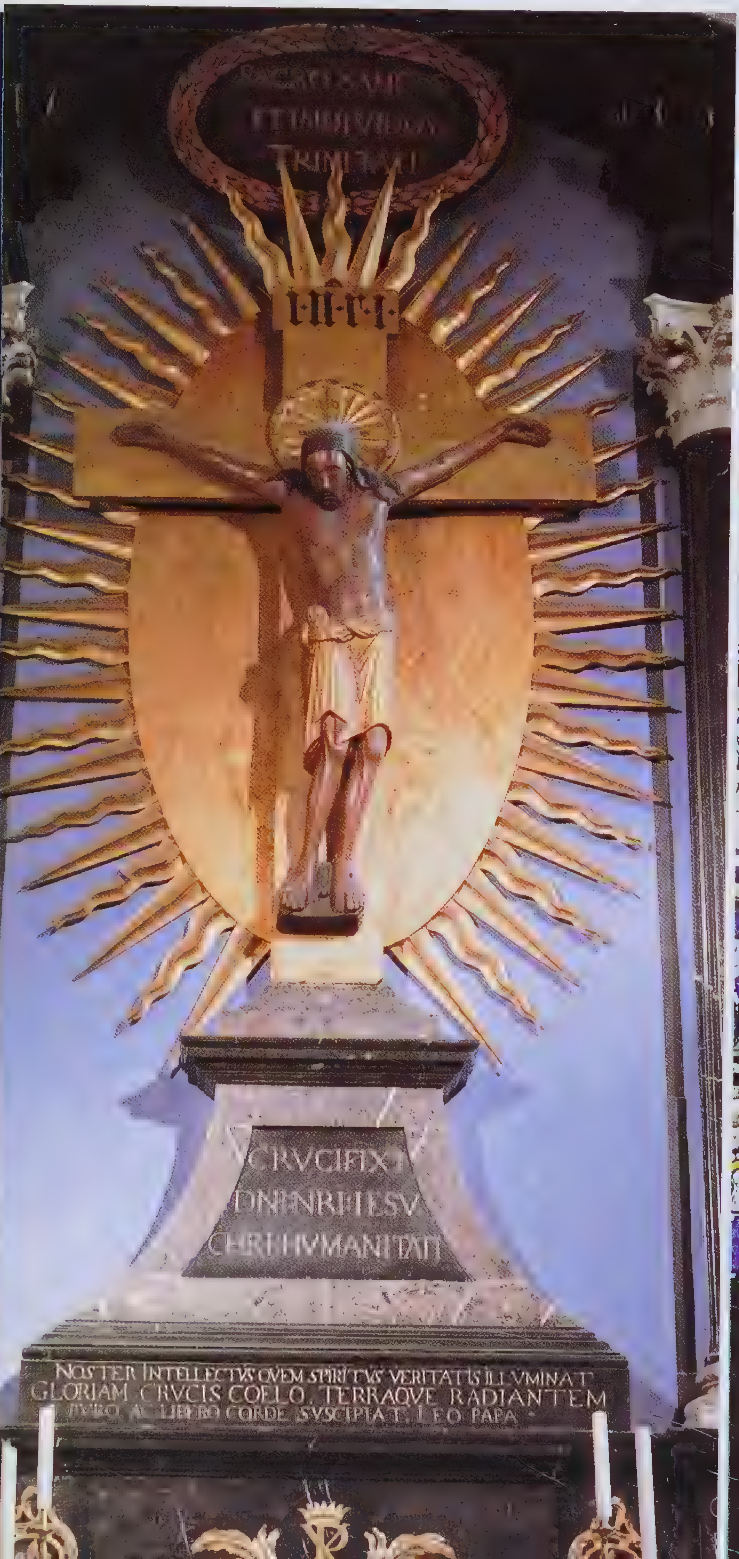


Of the many portrayals of Mary in the Cathedral, one is outstanding. In 1445 the great medieval artist STEPHAN LOCHNER painted a winged ALTAR in honour of the patron saints of Cologne. The central section, shown here, depicts the Virgin and Child and the Three Kings. The side panels depict Cologne's patron saints, St Ursula on the left and St Gereon on the right. The triptych was originaly designed for the town hall chapel and was commissioned by the city council, of which Lochner himself was a member. Every council meeting was preceded by a Mass held in front of this altar, for the city's patron saints were considered to be of prime importance for Cologne and its citizens. In addition to the principal religious figures, the altar portrays a group of Cologne burghers dressed in the best of their city's sumptuous finery brocade, silk, furs and jewels – the artist's tribute to the city and its people. Not much is known about Stephan Lochner; he came from south Germany and died in Cologne in 1451, probably of the plague. His paintings are awesomely beautiful, and other superb examples of his work may be found in the Wallraf-Richartz Museum. In 1809 the altar was removed to the Cathedral; today it stands in the Lady Chapel, to the right of the Choir. With its burnished gold background and lustrous colours, the altar (or Dombild) is a fitting counterpart to the Shrine of the Three Kings.





On the opposite side of the Choir to Lochner's altar stands the striking GERO CROSS named after the 10th century Archbishop Gero. He commissioned the work for the Cathedral after seeing similar crucifixes in Constantinople. This work is almost modern in its stark simplicity and gives profound expression to Christ's suffering and death on the cross. It originally stood in the centre of the medieval Cathedral, with Gero's grave directly in front. The richly-carved oak choir-stalls are the largest in Germany and date from the early 14th century. There are 104 seats which were allocated to members of the Cathedral Chapter; the Pope and the Emperor, as honorary members, naturally had places of importance in the top row. The papal seat is still reserved for the Pope; the last one to occupy it was Pope John Paul II. The emperor's place is now reserved for high-ranking visitors such as Queen Elizabeth and Presidents of the U.S.A. Turn up the seats to see the scurrilous carvings on the misericords. The Cathedral's oldest stained glass windows are in the ambulatory. The earliest, the Bible Window, shows scenes from the life of Christ and dates from 1260. The many statues of saints in the Cathedral are still objects of reverence who provide solace in times of trouble; one that is especially cherished by the people of Cologne is the graceful MILAN MADONNA, to be found in the Chapel of the Sacrament. When the Shrine of the Kings was brought to the Cathedral from Italy, a figure of the Madonna accompanied it. The original has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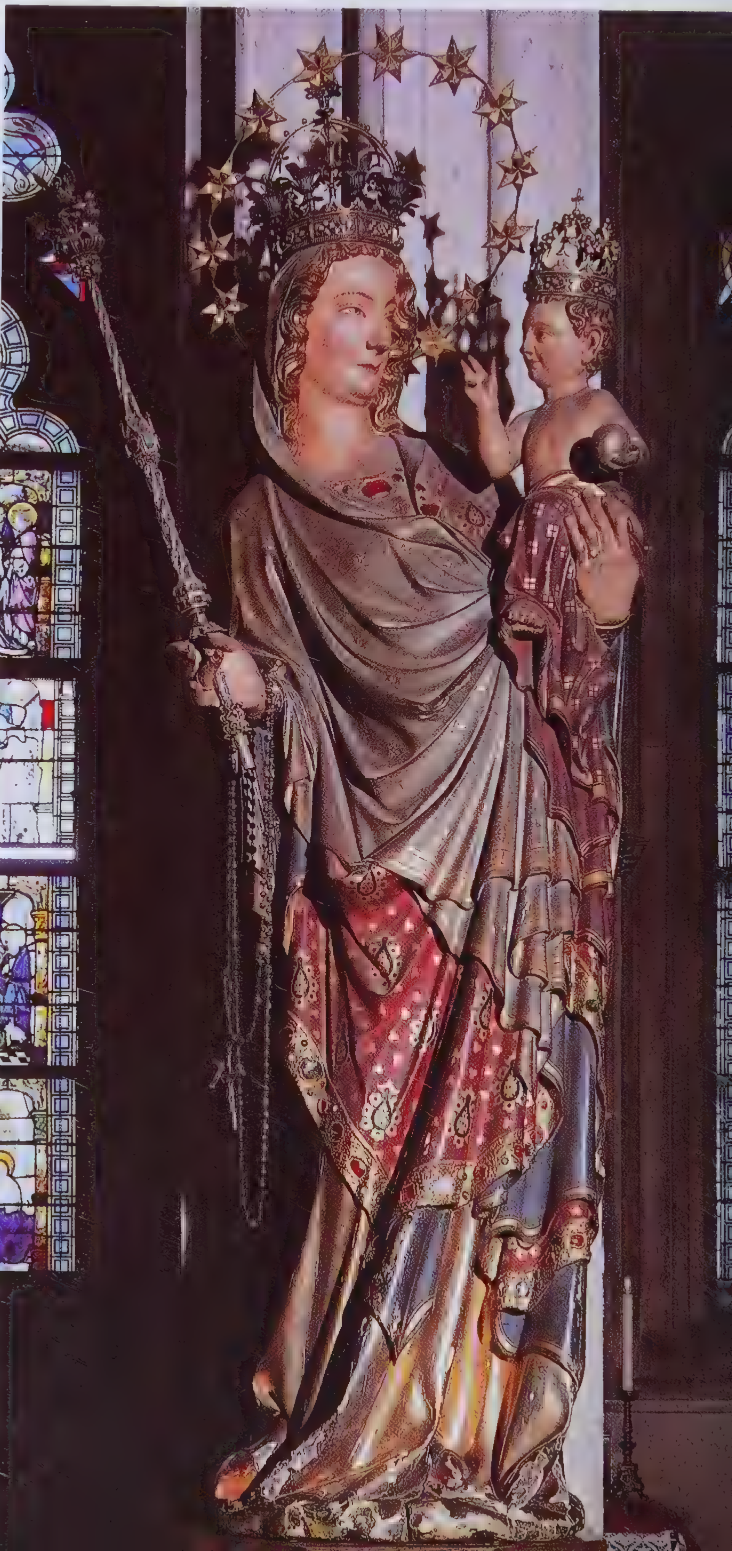
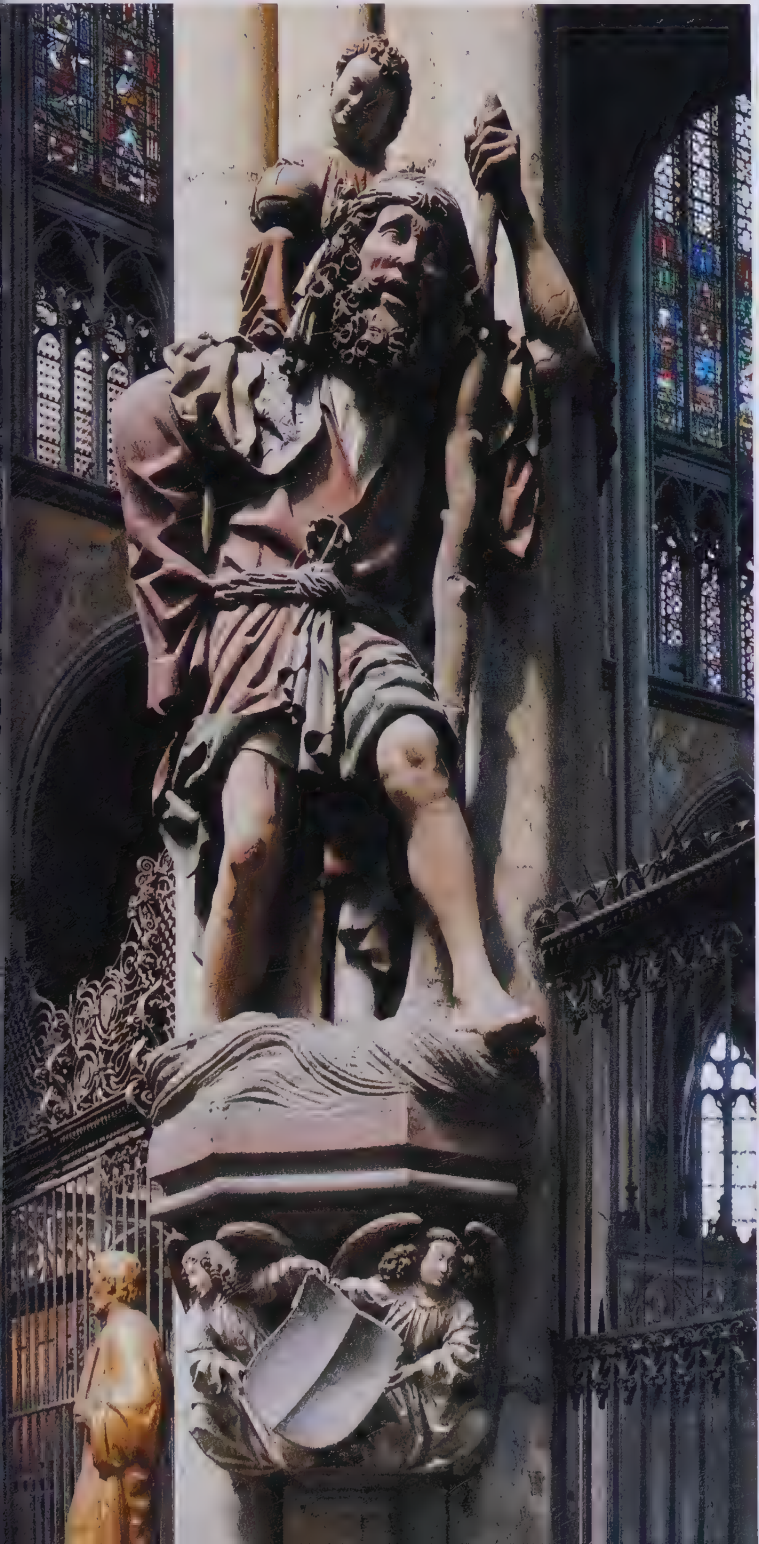
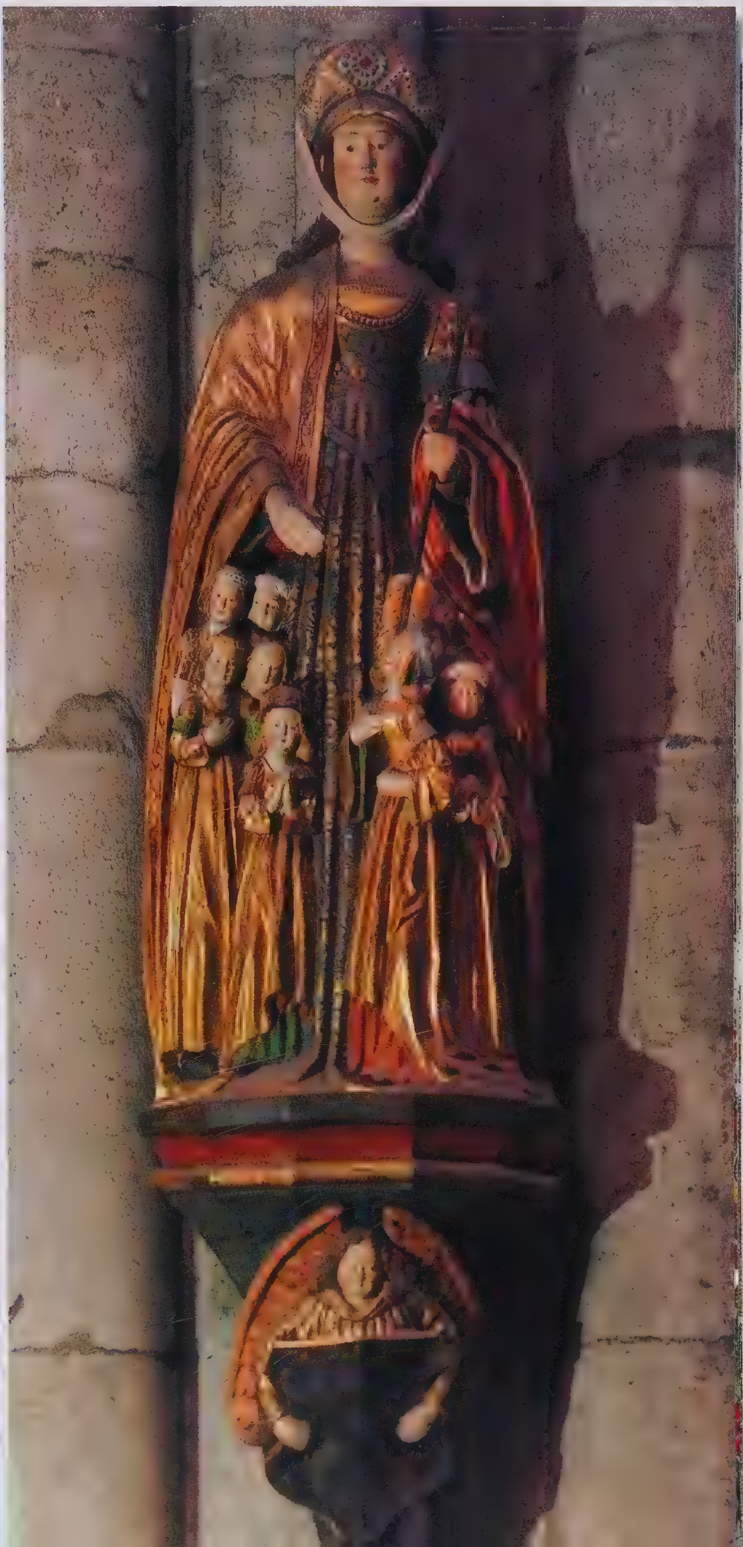


been lost; the present version was made around 1280. Nearby is a huge statue of **St Christopher,** rugged in comparison with the dignified Madonna. Christopher, dressed in a tunic, grasps his gnarled stick and strides purposefully across the stream, bearing a smiling, delicate Christ Child on his shoulders. This vigorous figure is late medieval, probably around 1470. Christopher used to be especially honoured at Yuletide; he was regarded by children as a sort of saintly postman, a messenger who could bring their Christmas wishes to the gates of heaven. Half-hidden on a pillar in the north transept stands **St Ursula,** one of Cologne's patron saints; she wears a flowing cloak beneath which her maidens seek refuge. The arrow in her left hand is a symbol of martyrdom. There are many versions of the legend of Ursula; according to one, she was the daughter of a king of Britain. On her way back from a visit to Rome she was murdered in Cologne by the heathen Attila the Hun, in the company of her handmaidens. Over the centuries the story was imaginatively elaborated until the ten companions became 11,000 virgins, and the dramatic slaughter became a favourite subject of medieval painters. Cologne's church of St Ursula dates from the 12th century and was built on a Roman graveyard, the presumed site of the martyrdom.





Centru
Severinsbr

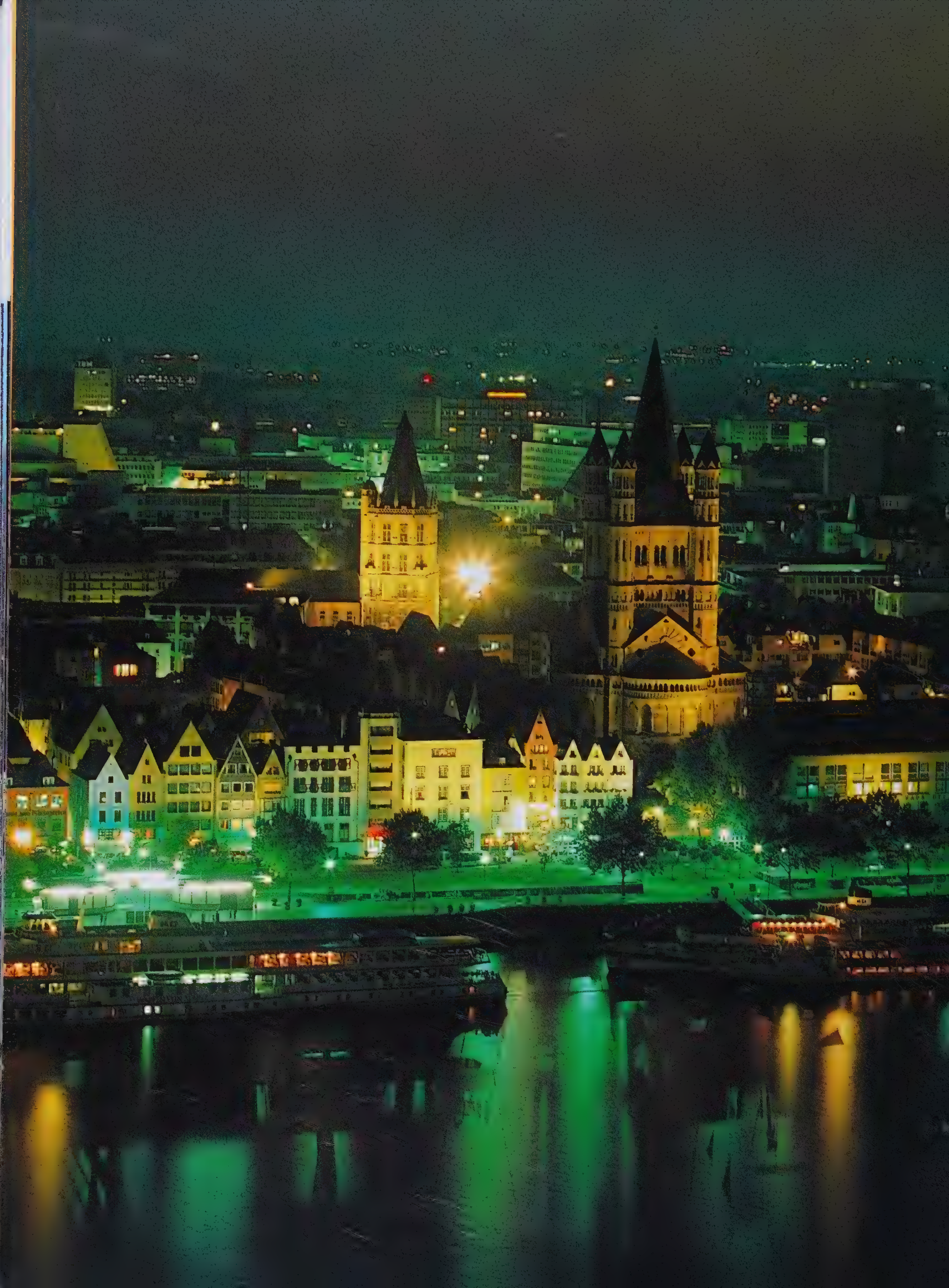
Flora, Zoo, Botanical Gardens

The Old Town and the Cathedral 34/35 ▷▷

Nobody could maintain that the centre of Cologne possesses the great parks, gardens, or tree-lined avenues that characterize other great European cities like Paris and London. It was not until the nineteenth century, when the city began a new period of rapid expansion, that the need for fresh air and recreational facilities became pressing. Two town parks were laid out, the Stadtgarten (1828) and the Volksgarten (1889), followed by the more extensive woodlands of the Stadtwald (1898). The inner and outer green belts were the idea of Konrad Adenauer when he was mayor of Cologne. COLOGNE ZOO is a great attraction for young and old. One of the earliest in Germany, it was completely destroyed in the war, but has been excellently rebuilt. It contains more than 6,000 animals and is comparable with the zoos of Berlin and Frankfurt. The Botanical Gardens are another of Cologne's favourite attractions. The older section, known as the FLORA, has more the character of a park and its spacious Garden Restaurant has become a fashionable Cologne meeting-place. The newer section has a vast collection of plants and, an ingenious institution, a resident plant doctor who will dispense advice on visitors' horticultural problems. A brand-new Media Park is being planned on the site of the old Gereon goods depot, where the latest in media technology will be displayed in pleasant surroundings of lawns and fountains.

△ COLOGNE ZOO – snapshots of primates, polar bears and rhinos

▽ FLORA botanical gardens



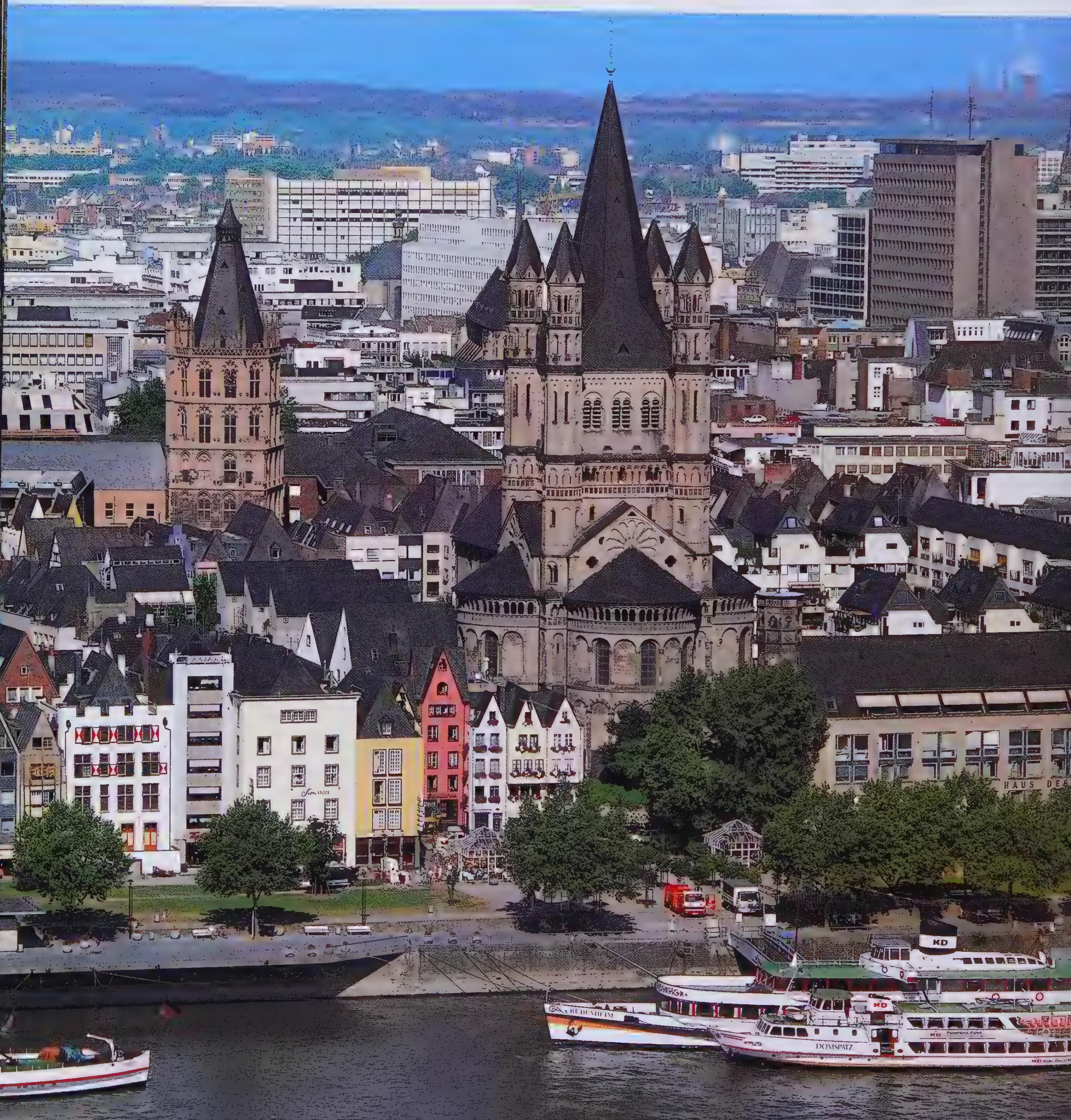
Serious-minded visitors to Cologne will want to spend more than a few hours „doing" the sights of the city at a fast jog. It is the job of the tourist information office near the Cathedral to provide accomodation to suit all pockets, ranging from spartan youth hostel bunks to luxury hotel suites. In Cologne, they are well aware that world-class hotels impart much of their flair and atmosphere to any metropolis worthy of its name. The area around the Cathedral has always been a prestigious address and the **Exelsior** hotel and the **Domhotel** are traditional establishments with an international reputation. The **Intercontinental,** at the Römerturm, was one of the first large, international-class hotels in the city centre but situated away from the magnet of the Cathedral. The exclusive new **Hotel Maritim** (Heumarkt) overlooking the Rhine is a feast for the eyes both outside and inside. It was designed by the distinguished architect Gottfried Böhm, himself no stranger to Cologne. The centrepiece of the hotel is the unforgettable hall, a veritable palace of light and glass. The new **Hotel im Wasserturm** (Grosse Griechenmarkt) was an even more audacious project. An august 19th century water-tower hardly seems the place for a five-star hotel, but this is a water-tower with a difference. Designed by the Englishman John Moore, completed in 1872, it was (and still is) the biggest water-tower in Europe and was hailed as a triumph of modern technology in its time; for the first time Cologne had mains water. (Not

Holiday Inn
CROWN

quite the first time, in fact, for sixteen hundred years earlier the Romans had quietly taken running water and adequate drains for granted and Roman engineers built a very efficient aqueduct nearly 100 km long to provide Cologne with a steady supply of pure fresh water from the Eifel mountains in the west.) In our century this singular water-tower was a white elephant, under preservation order, forlorn and abandoned apart from a brief spell as a bunker in the last war. Now it has been converted with brilliant aplomb into a luxury 90-room hotel with a glass roof restaurant offering a superb view of Cologne. If the **Holiday Inn** (Rudolfplatz) looks dull in comparison, it is because the building was once an unimaginative office block. This deficit is, however, remedied by its luxurious furnishings, extremely convenient situation and ample parking space. The **Altea** (Severinstrasse) is an excellent example of how to incorporate a hotel into a row of old houses while preserving the original facades. The facade of the **Ramada Renaissance Hotel** is a succesful blend of the old and the new, carefully designed to merge into the traditional architecture of Cologne and yet possessed of its own individuality. The **Hyatt Regency** (Hohenzollernbrücke) is a palatial building of granite and glass with a superb view of the Rhine.

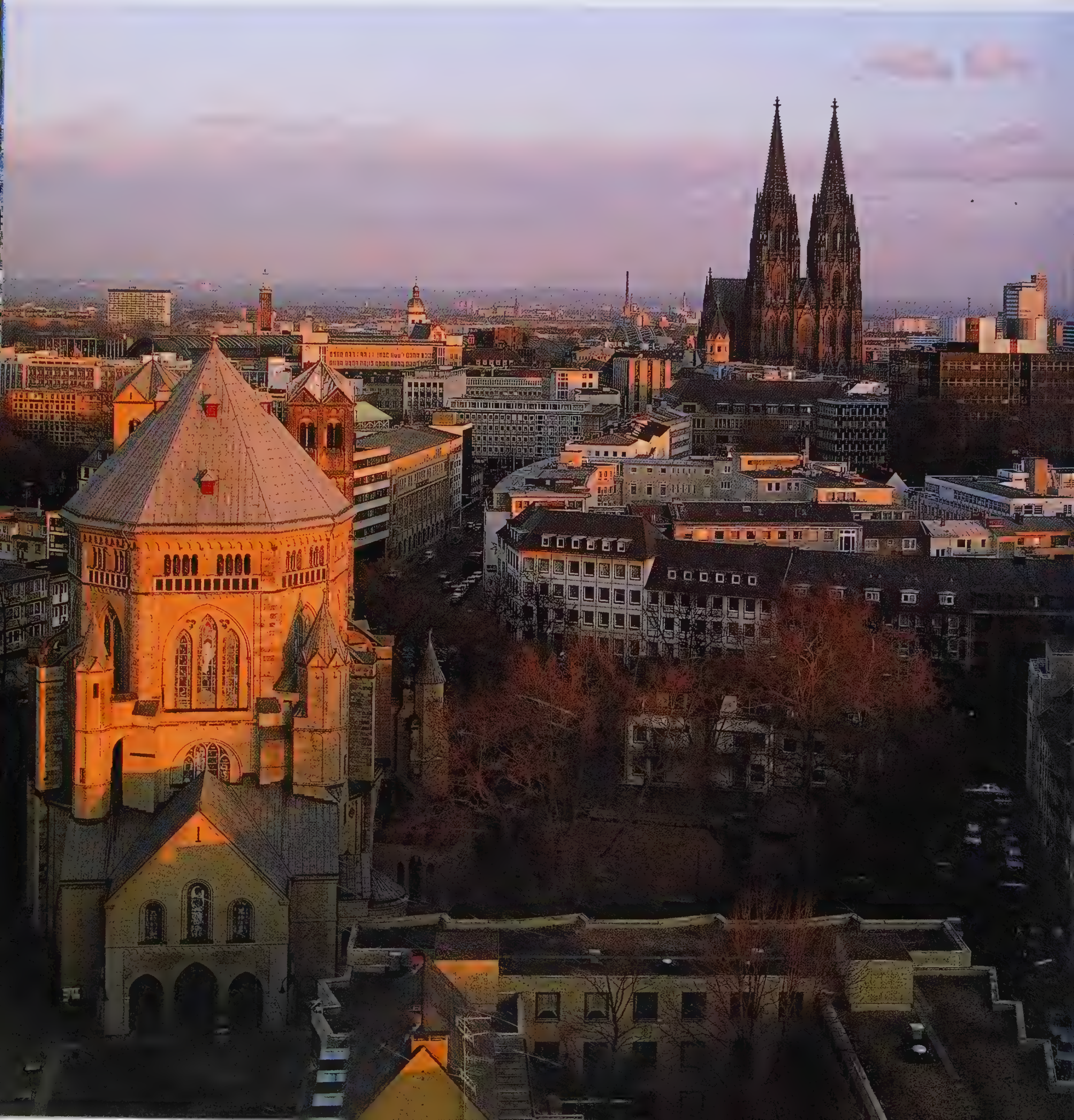
HOTEL INTER-CONTINENTAL

Cologne Cathedral was ultimately designed with one aim – it was to be an earthly reflection of the Heavenly City. In the Middle Ages the whole of Cologne must have appeared as a New Jerusalem, for it was surrounded by a vast wall with twelve gates and dominated by twelve magnificent Romanesque churches. Tragically, the bombings of the last war descended like the Apocalypse upon these jewels of European architecture, leaving many of them pathetic skeletons of blackened stones. The churches were mainly built in the style of the transitional period between Late Romanesque and Early Gothic, and most of them have Roman foundations, proof of a two-thousand-year old history. **Great St Martin** for example, is situated on what was once an island between the Roman harbour and the Rhine. The excavated area beneath the church, open to the public, reveals a Roman bath and a section of Roman road. The Romans built sports facilities here around 50 A.D. and later a granary, part of which became an early Christian site. The present church was built between 1150 and 1250 and has a clover-leaf-shaped chancel, an idea copied from the nearby church of St Maria in Capitol. St Martin's tower is a distinctive landmark of Cologne's skyline and must have been the dominating feature before the Cathedral towers were built in the 19th century. The interior of the church is extremely austere as most of the furnishings fell victim to the bombs.



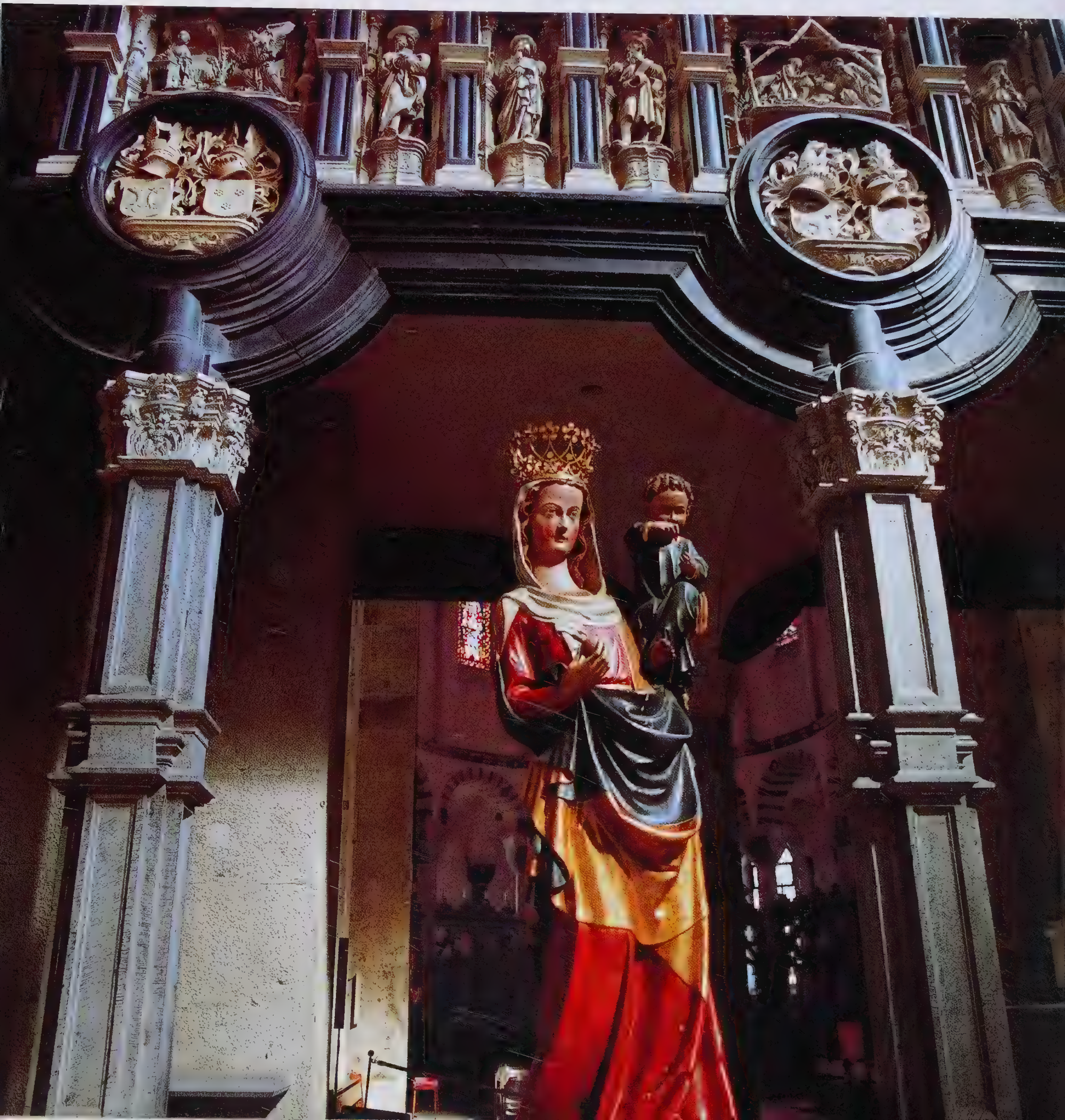
St Gereon (see p. 40) lay outside the bounds of the Roman town. It was founded on the site of a Roman graveyard where St Gereon and his company of martyrs were buried. They seem to have been Christian soldiers from Egypt serving in a Roman legion and they were martyred at some time in the 3rd century, but like the legend of Ursula, the story of Gereon and his followers was considerably elaborated over the centuries. The core of St Gereon is a 4th century church. In later centuries came an elongated chancel with two flanking towers. The last significant alterations were in the 13th century when an extra storey was added to the decagonal central section, topped by a vaulted dome to rival those of St Sophia or Florence. The dome is a rich, dark red; its vaulted ribs converge in a hanging keystone. The interior of St Gereon is simple and majestic. There are medieval mosaics in the crypt and a number of notable wall-paintings, while the windows depict apostles, prophets and local saints. The church of **St Aposteln** (page 41) dominates the west side of the Neumarkt, an oasis of calm in the city centre. The dedication to the Apostles is very rare. The church is one of the few of Cologne's Romanesque churches with no Roman foundations. It was founded in the 10th century, and the layout of the building as we now know it was the work of Archbishop Pilgrim, buried here in 1036. The chancel is a copy of Great St Martin's, though the total effect is quite different, partly because of the sky-blue dome which serves to high-

light the golden canopy above the High Altar. The simple altar was made from one of the church's original stone pillars. In 1925, archeologists digging around the church of **St Severin** (page 43) found a small 3rd century Christian church in a graveyard. St Severin was founded beside Cologne's equivalent of the Via Appia in Rome – a road lined with graves dating from Roman times and later. Here St Severin, an early bishop of Cologne, was buried. The church we see today was erected in his memory. The typical rounded Romanesque arches that are dominant in the churches described above were replaced in St Severin, in the nave at least, by a lighter Gothic style with pointed arches, a clerestory and decorative vaulting. The sophisticated Gothic of the interior finds its echo in the two slender exterior towers at the east end. The huge west tower was added in 1411. The interior of St Severin repays a detailed study; of especial interest are the wall paintings, a 13th century mosaic in the chancel and late Gothic cloisters. **St Kunibert** (p. 46) lies to the north of Roman Cologne. Kunibert, a 7th century Bishop of Cologne, was buried here; the present building was consecrated in 1247. The ground plan is simple, but the interior is a treasure-chest, with superb medieval stained glass, wall-paintings and Gothic statues.



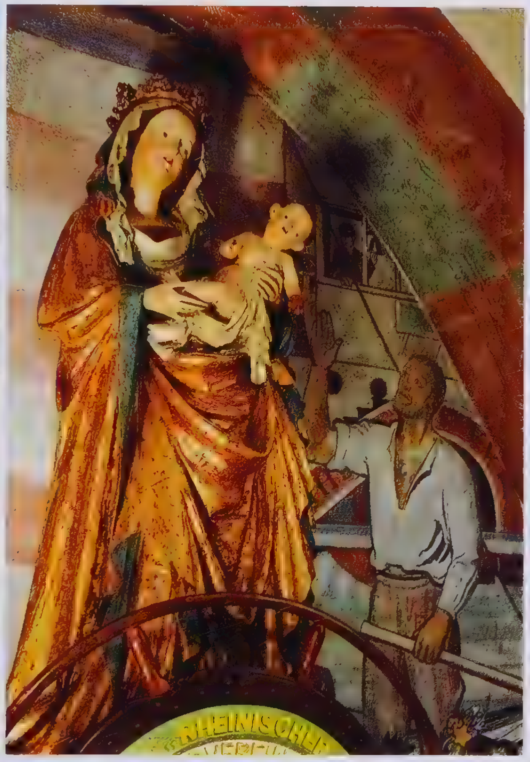
From the exterior. **St Pantaleon** (p. 44/45) is a most striking church, not least because of its two western towers. They have square bases and an octagonal central section, while the top storeys are circular. St Pantaleon is situated to the south of the city centre among trees and lawns. It was built on the site of a Roman villa, whose hypocaust (heating system) can still be seen in the crypt. In the 10th century Archbishop Bruno founded a Benedictine monastery here and the original church was replaced by the present building. The design was based on the Roman basilica of Emperor Constantine in Trier. In the 12th century the nave was extended and a completely new west front was constructed, a gift from the German Empress Theophanu, who came from Byzantium. She and Archbishop Bruno were both buried here; Bruno's tomb is in the crypt, while Theophanu was honoured with a new marble sarcophagus in 1965. In the chancel, the pipes of Cologne's oldest and finest organ casing rise above a masterpiece of Gothic art, a choir screen of filigree stonework. **St Andreas** stands near the cathedral next to the Roman wall; it has been described earlier in the book. No high tower graces the stocky exterior of **St Georg,** also near the old Roman wall, but the interior is of more subtle construction and richly decorated with modern windows (1930) by Jan Thorn-Prikker. The outstanding feature of the nave is the ancient crucifix, a replica of the original (now in the Schnütgen Museum). The pillars of the nave are far older than the

church and may have come from some secular building, perhaps a temple. On a pillar in the crypt is an inscription „Herebrat me fecit" (Herebrat made me) though who Herebrat was remains a mystery. **St Maria im Kapitol,** like St Georg, has no tower, but its innovative architecture makes it one of the most significant of all medieval churches in Europe. As the name indicates, its history reaches far back into Cologne's pagan past, for it was constructed on the remains of the Capitol, a Roman temple dedicated to the three deities Jupiter, Juno and Minerva which, like its greater namesake in Rome, was situated on a hill. St Maria in Kapitol was a convent as far back as the 8th century, but the present building dates mainly from the 11th century. The church has the distinction of being consecrated by a pope, Leo IX, although this was in 1049 when building was still in progress. The clover-leaf-shaped chancel was modelled on the Church of the Nativity in Bethlehem and other churches in Cologne were quick to imitate this ususual design. The interior of St Maria im Kapitol contains a much-admired Renaissance choir screen and an outstanding example of carved wooden door panels (1065), illustrating scenes from the life of Christ. St Maria im Kapitol is the only church in Cologne to have retained its monastery.

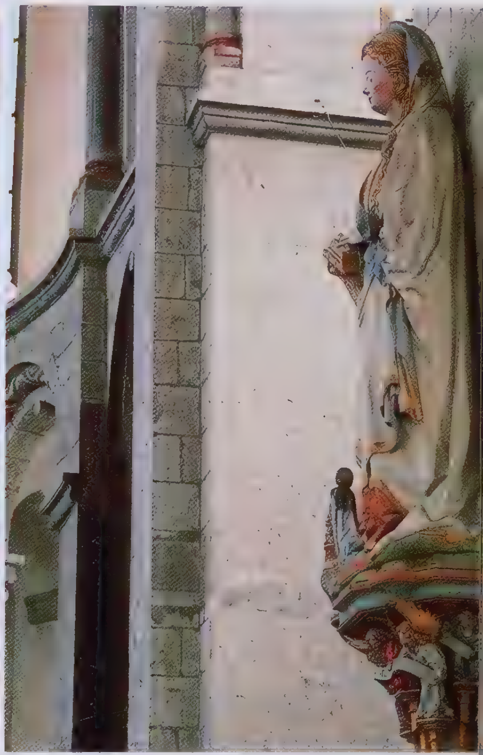


Over the centuries the churches of Cologne have been robbed of many of their treasures. Napoleon carried out a grand-scale secularization programme that closed many monasteries down for ever, and the damage inflicted on Cologne's churches by the bombing of the last war must have been almost too terrible to contemplate. Nevertheless, many treasures were stored in safety or survived by good luck. One of these, in the church of St Kunibert, is the so-called **Annunciation Group** of 1439, large statues of Mary and the Angel Gabriel that were probably the work of the Cathedral architect Konrad Kuyn. Beneath the serene figure of Mary tiny angels peep out coquettishly from under the pedestal, while the respectful posture of the angel cannot conceal the unearthly power conveyed by his great golden wings. In the **Antoniterkirche** hangs the sculptor Ernst Barlach's uncanny ANGEL, mourning for the victims of war. The first statue was melted down by the Nazis but the plaster cast had survived and the Angel has hung in the Antoniterkirche since 1952. In the crypt of the Andreaskirche there is a **Sarcophagus** containing the relics of the Dominican bishop Albertus Magnus. Albertus was a renowned scholar and philosopher – one of his pupils was St Thomas Aquinas – who founded the Dominican school, the precursor of Cologne University. In 1980 Pope John Paul visited the grave on the occasion of the 800th anniversary of Albertus' death.

Maria Lyskirchen with the Malakoff-tower



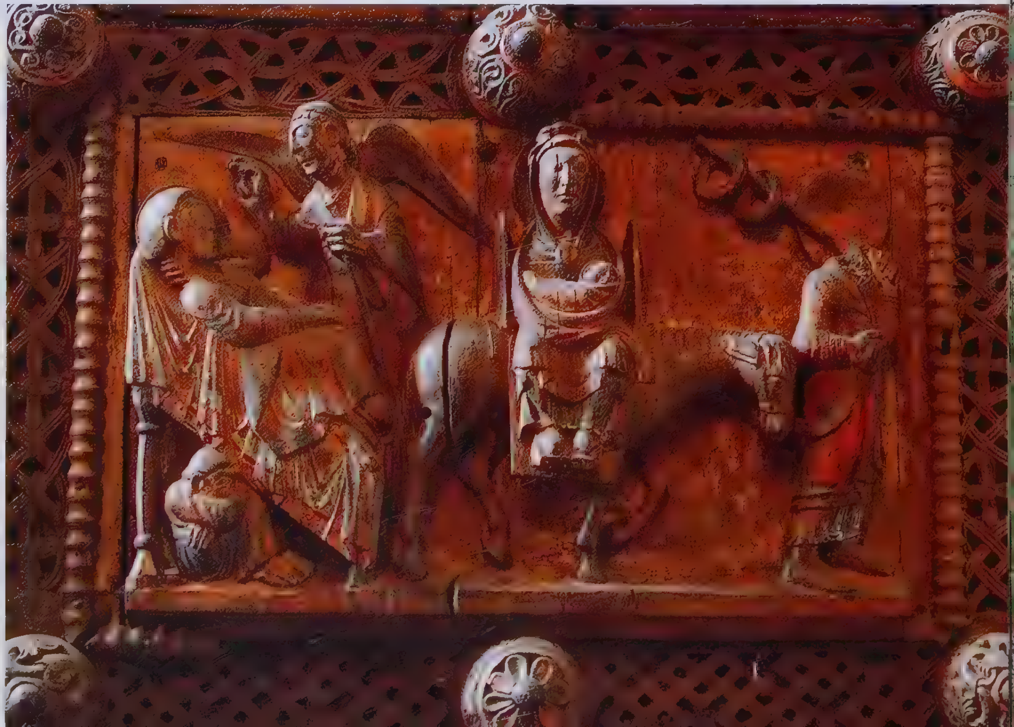
The Sailor's Madonna in St.Maria Lyskirchen



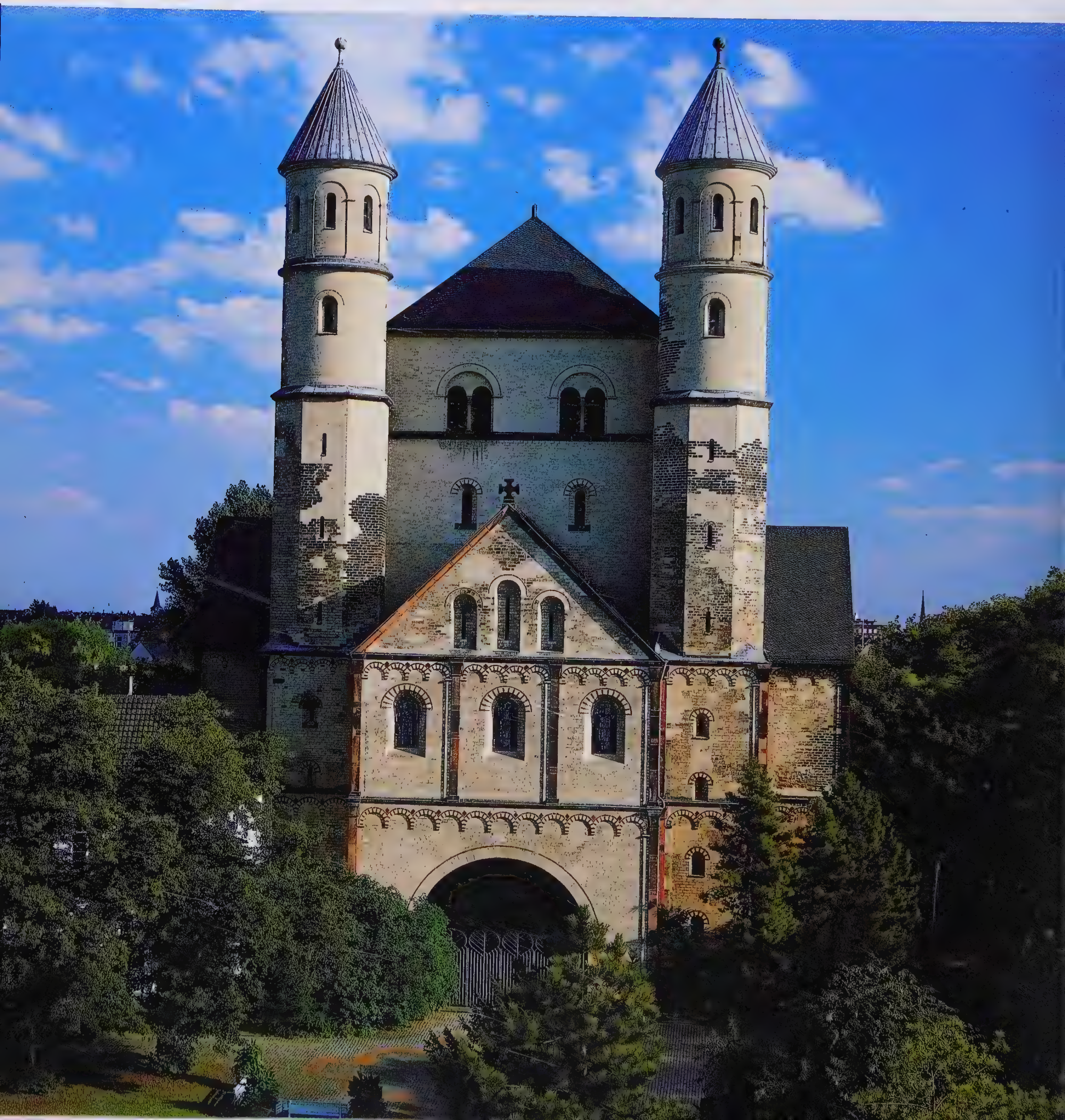
St.Kunibert, the Angel of the Annunciation

Maria im Kapitol – St.Mary

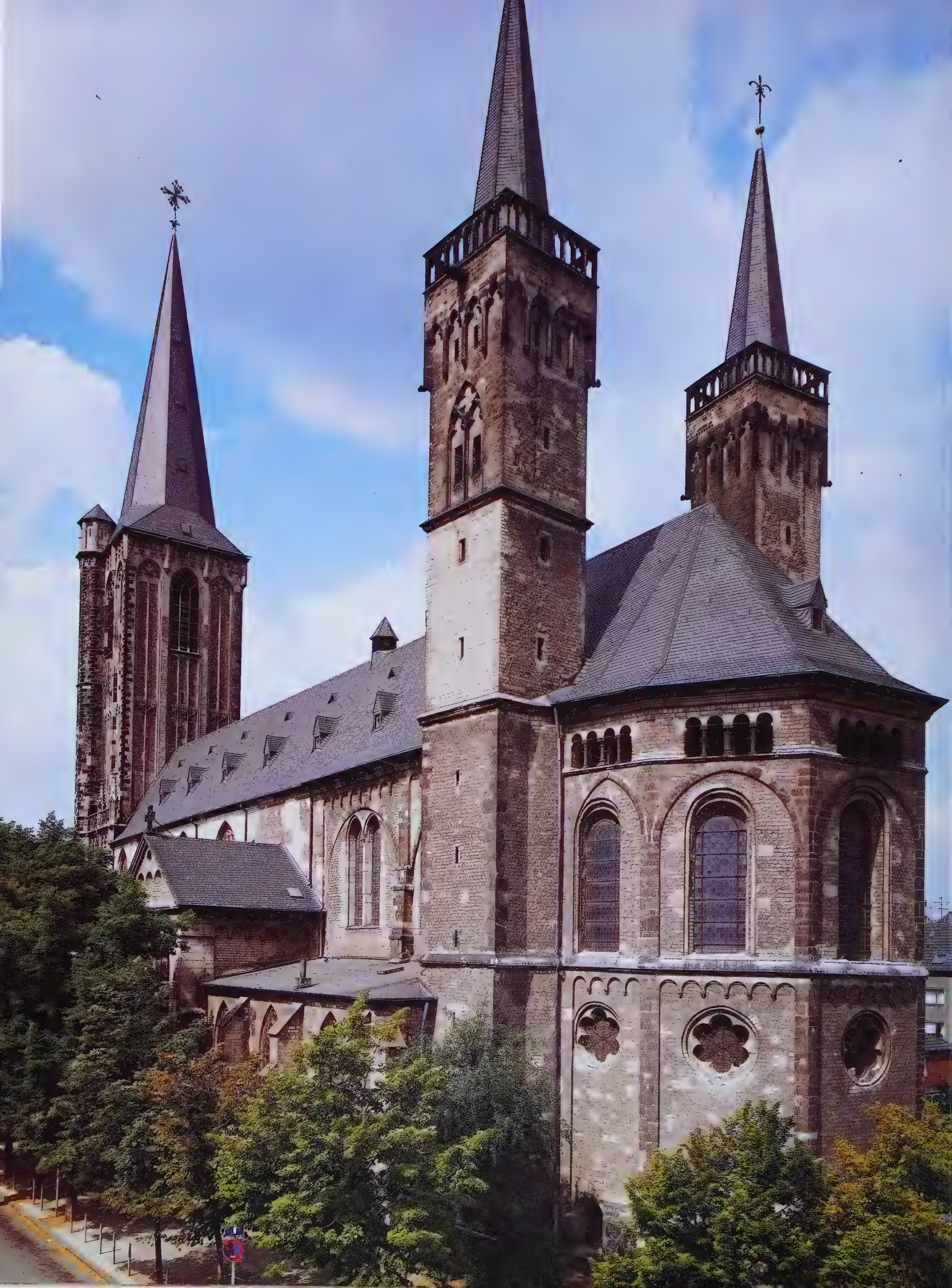
St. Maria im Kapitol – a section of the door (1065)



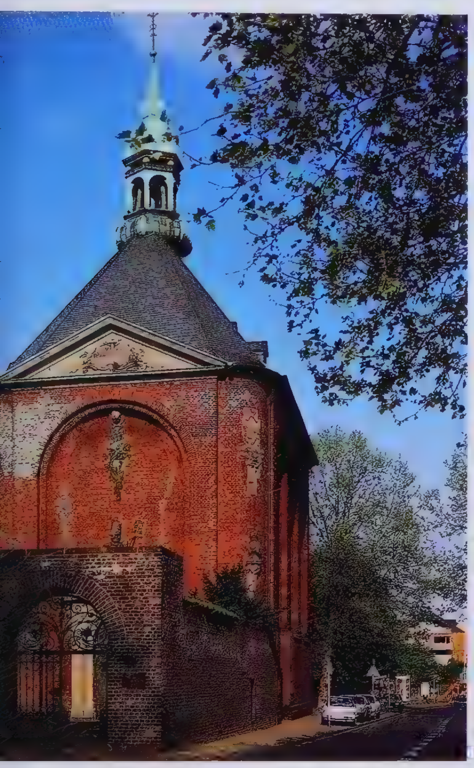
On the banks of the Rhine near St Maria im Kapitol stands **St Maria in Lyskirchen,** in the old fishermen's quarter of the city. St Maria in Lyskirchen is the smallest of Cologne's Romanesque churches. It suffered relatively little damage in the war and so the fabric and furnishings are original. In the 19th century the church was restored and when the plaster was removed the ceiling was found to be decorated with any number of perfectly-preserved medieval frescoes. They illustrate scenes from the Bible and, in the chancel, the life of St Nicholas. Over the west doorway there is a fresco depicting the Adoration of the Magi, especially interesting because it was executed at about the same time as the Reliquary of the Three Kings was brought to Cologne. The Sailors' Madonna dates from about 1420, no aloof saintly figure, but a Virgin Mary of the people, with a countenance expressing a sweet, motherly understanding for her devotees. She is dressed in voluminous flowing robes, draped to emphasise the figure of the Christ Child who is portrayed with a similar benevolent expression. The Madonna was the patron of the seamen and fishermen who made the once hazardous trips up and down the Rhine to Dordrecht and Mainz. Near the bulky Eigelstein gateway stands the church of **St Ursula** (p. 46), near the north gateway of the Roman city. The church commemorates the massacre of St Ursula and her maidens at the hands of Attila the Hun. There is an inscription dating from about 400 A.D. in the chancel, stating



that Clematius, a Roman senator, came to Cologne in the 4th century especially to found a church in honour of the virgin martyrs. Excavations indicate that a new church was indeed constructed on the remains of an older one just at this time. The legend of the eleven martyrs – Ursula and her ten maidens – first began to fire the medieval imagination in the eighth century; the discovery of a martyrs' graveyard in Cologne in 1106 gave it new credence. It was on this site that the present church was completed in 1135. There had long been a convent attached to the church and at the instigation of the nuns a new chancel was built in 1287 with 11 windows and niches for reliquaries. There is a statue of Ursula (1465) in the choir and the history of the saint can be followed in a series of paintings in the north transept. Nearby a recumbent figure of Ursula graces her tomb (1659). The Golden Chamber is a later addition (1643) and not recommended for those of squeamish disposition. On the walls are ornamental niches containing 122 reliquary busts, some very old and extremely beautiful, but the arches above are packed tight with musty-smelling human bones crammed together in geometrical designs. Ursula was said to be a British princess and the crown at the top of the church tower of the church reminds us of her royal blood.

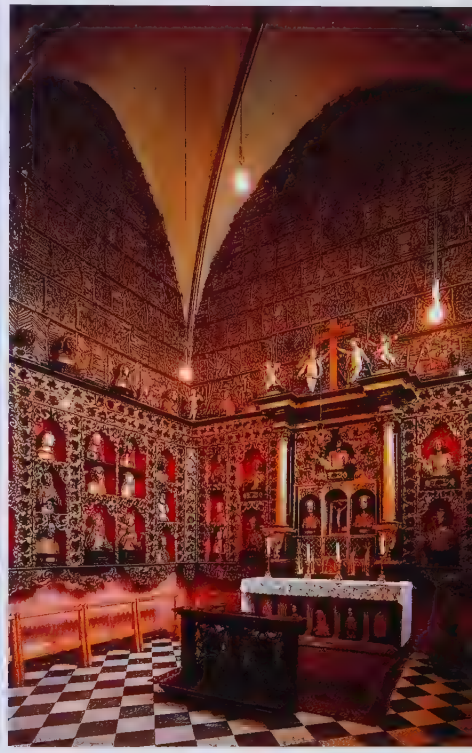


One of the most curious of Cologne's churches is the Elendskirche (church of misery). Over the west doorway, which is decorated with skulls, is a startling relief depicting the triumph of Death, who rises hideously from a coffin. The graveyard was where the homeless and unknown of Cologne were buried, though one person connected with the church was anything but unknown. This was the brash Italian adventurer Casanova, who impudently used one of the confessionals in the Elendskirche for a dalliance with the wife of the mayor. The word went round and Casanova precipitately fled before the enraged citizens could inflict the thrashing due to him. The **Carthusian Church** stands half-concealed in the shelter of Cologne's medieval walls, just its tiny turret visible, though this 14th century monastery church has no need of such modesty. Nevertheless, the Carthusians were an ascetic order of hermits and laid great stress on the virtues of humility and poverty. This is reflected in the exterior of the church, with a turret instead of a tower and no stylish flying buttresses. The interior of the church has a long, narrow nave and is imbued with an atmosphere of untroubled calm and tranquillity. The New Sacristy (1511) is unusual for its starred vaulting, now beautifully restored. The monastery was built at the same time as the church. A stately gateway survived but otherwise only remains are to be seen. The cloister was richly endowed with gifts and possessed precious altars which have since passed to

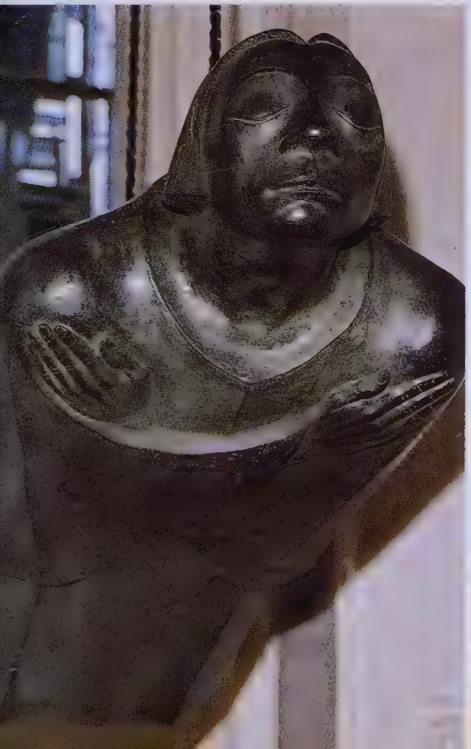


e Elendskirche in St.Severin's quarter

St.Ursula and the Cathedral

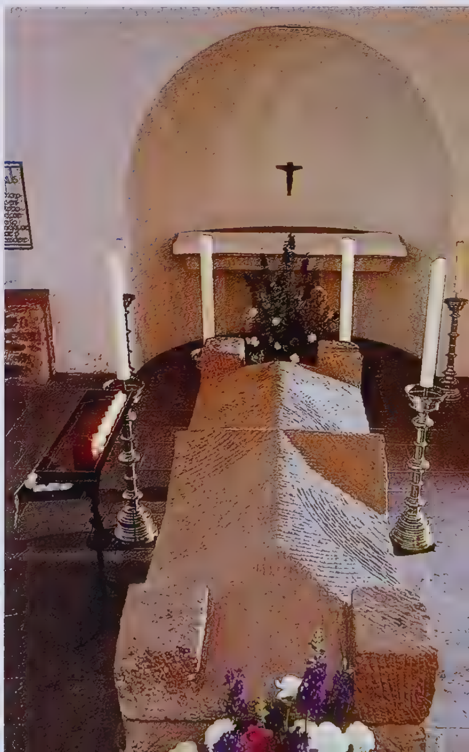


St.Urusla, the Golden Chamber

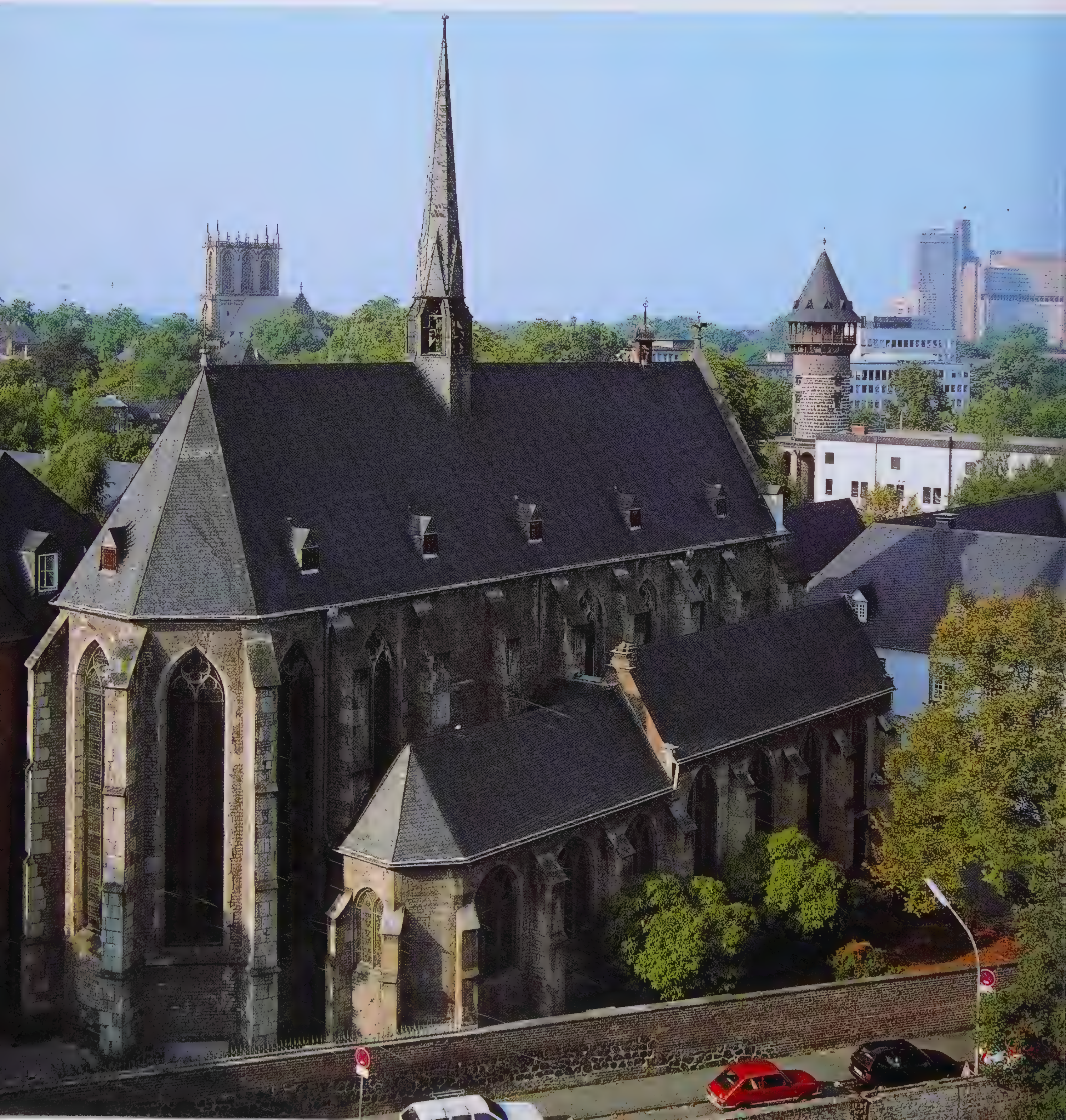


e Antoniterkirche, Enrst Barlach's Angel of Death

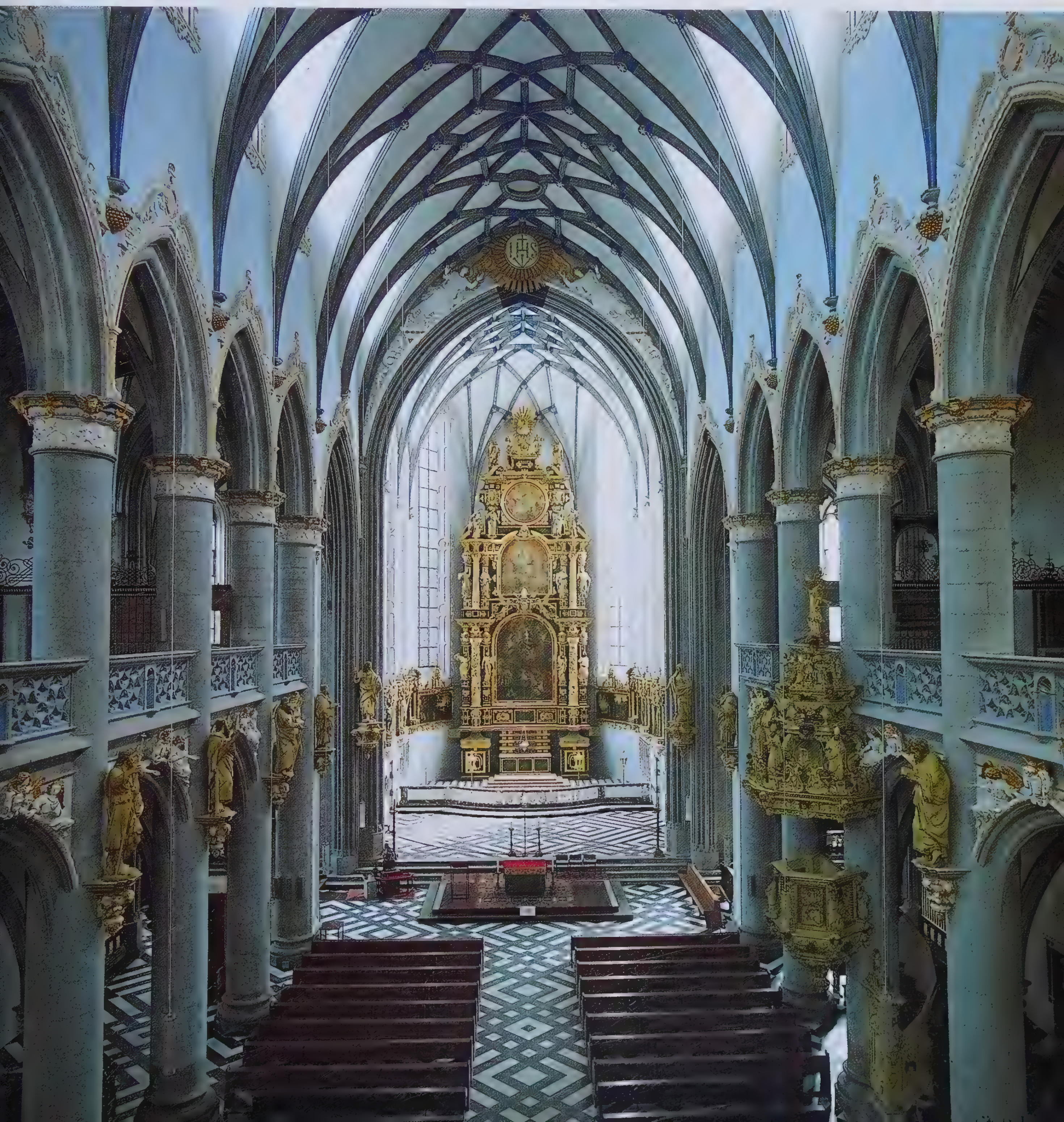
St.Andreas and the Cathedral



St. Andreas, the crypt with the sarcophagus of Ma museums; two can be found in the Wallraf-Richartz Museum near the Cathedral. (The great St Bruno, founder of the Carthusian order, was born in Cologne around 1033. He was a man of great wisdom and impeccable integrity who fearlessly denounced corruption. He was called to serve the Pope but found greatest happiness in the solitude of his hermitage.) Napoleon dissolved the Carthusian monastery, the French troops turned it into a military hospital and the Prussians stored their weapons in the church. After the 1914-1918 war the building was given to the Lutheran community who carefully restored it. The church of **St Maria Himmelfahrt** next to the station, is easily accessible even for those on a lightning tour of Cologne. Like the Carthusian church, it had an adjoining cloister, for this too was the church of a Roman Catholic order, though it could hardly be more different. St Maria Himmelfahrt was founded by the mighty and powerful order of Jesuits. Here art and architecture combine to awe and astound the visitor (p. 7, p. 49). Exuberant Baroque furnishings sparkle and gleam in gold, pink, white and blue, the Apostles stand in frozen movement on the columns of the nave and the exquisitely elegant pulpit has been likened to a ballerina. The ornate High Altar, rising to the roof vaults, is the showpiece of the church.



In 1629 the building of St Maria Himmelfahrt had progressed so well that services could be held regularly. The interior of the church, however, was far from finished and decades passed before the furnishings were completed. Although the architecture is Gothic, this is almost forgotten in the wealth of glowing decoration that meets the eye. Figures of Baroque angels and saints embellish lofty altars into which oil paintings have been set. The floor is of geometrically-patterned marble and the arches are liberally ornamented. Baroque architecture is usually foreign to the puritanical Anglo-Saxon mind and it is worth pausing to look at the thinking behind the church of St Maria Himmelfahrt. The Jesuit order has always been interested in contemporary ideas and philosophies and this building was an embodiment of the ideas of the Counter-Reformation, the movement started in the Roman Catholic church which attempted to repair the disorder created by Martin Luther and the birth of Protestantism. The Council of Trent (1545-1563) redefined and disciplined the faith and the decrees of the Council resulted in the great upsurge of enthusiasm and sense of triumph that we see reflected in the Baroque movement. If the builders of St Maria resorted to Gothic architecture as a reminder of the former unity of the Church in the Middle Ages, they designed the rest as a radiant expression of new-found unity of belief.



For a long time the inhabitants of Cologne regarded Deutz, on the opposite bank of the Rhine, as a foreign country and there was little love lost between the two communities. The Roman name of Deutz was Divitia. Under the Emperor Constantine a bridge was constructed across the river in about 310. The Romans built a fort in Deutz and the remains of a gateway and walls may still be seen below the high-rise block of the Lufthansa offices. That was the end of the connection for centuries, for unlike Cologne, which freed itself early from the power of the Archbishops in the Battle of Worringen (1288), Deutz remained under ecclesiastical rule. The Roman fort was later converted to a court of the Frankish kings. In the 11th century the court chapel was made the centre of a Benedictine abbey, whose situation directly facing Cologne made it a bastion of the Bishops of Deutz and therefore a favourite object of attack from the other side of the river. The old Jewish cemetery is a reminder that many of the Jews expelled from Cologne over the centuries found a refuge in Deutz. Deutz is now an industrial area. It was incorporated into the city of Cologne in 1888 and Konrad Adenauer gave the town new status by instituting the trade fair complex beside the river. The National Garden Show was held in Deutz in 1957, in what is now the Rhine park. The most exciting way to arrive in Deutz is by cable car over the Rhine from Cologne.

The old church of St. Heribert looking towards the Old Town of Cologne

△ The Zoo Bridge and Rhine cable car connecting the Zoo and the Rhine Park

▽ The Rhine Park, looking towards the Rhine and the Cathedral

Lufthansa

Königsbacher
Sezer Market
Königsbacher

◁ 52/53 **Deutz** with the Deutz bridge, the Lufthansa building, Old Town and Dom

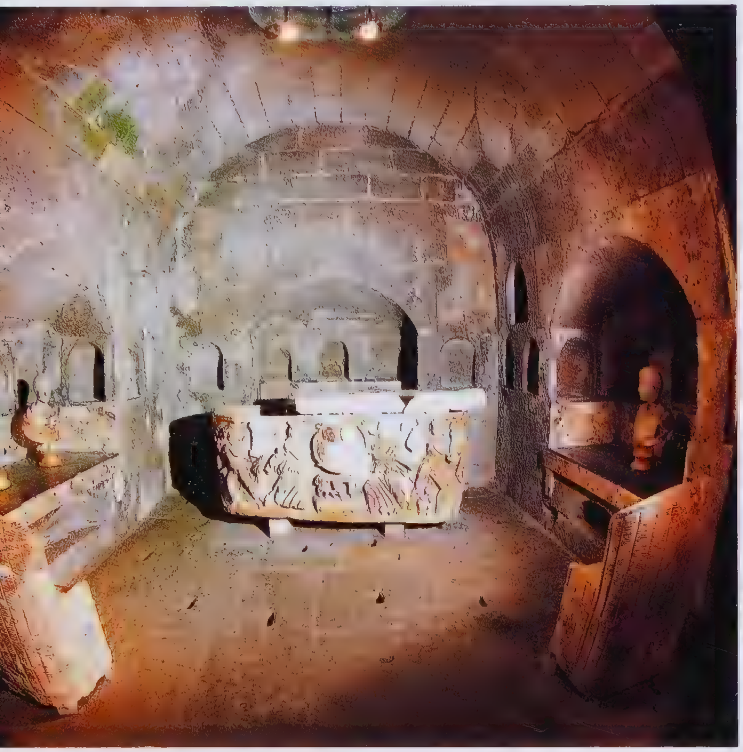
From the river, the skyline of Deutz is dominated by the buildings of the Exhibition Centre. Konrad Adenauer first had the idea of giving Deutz a trade fair in the twenties and by 1928 the buildings were completed. At the top of the tower is a restaurant which offers a splendid panoramic view of Cologne. It was from this unusual vantage-point that Oskar Kokoschka painted his colourful picture of Cologne that now hangs in the Ludwig Art Museum near the Cathedral. The original brick halls of Adenauer's exhibition centre have long been insufficient to meet the demands of modern industry and there are plenty of new additions to the complex, including two conference centres. The sports centre is used not only for sporting events but also for important official functions, shows and entertainments like the „Holiday on Ice" spectacular. In February the hall plays host to the annual Carnival celebrations that play such an important part in Rhineland life and traditions. To be sure of a ticket you should be prepared to queue for hours on end, preferably with a sleeping-bag and provisions. Next door stands the semi-circular „Staatenhaus" complex in front of which the extensive Rhine Park stretches down to the banks of the river. There is a lively atmosphere here in summer, when visitors come from far and wide to stroll beside the „Tanzbrunnen" and enjoy the programe of events organized by the tourist office.

KD Kaffeefahrt
DOMSPATZ

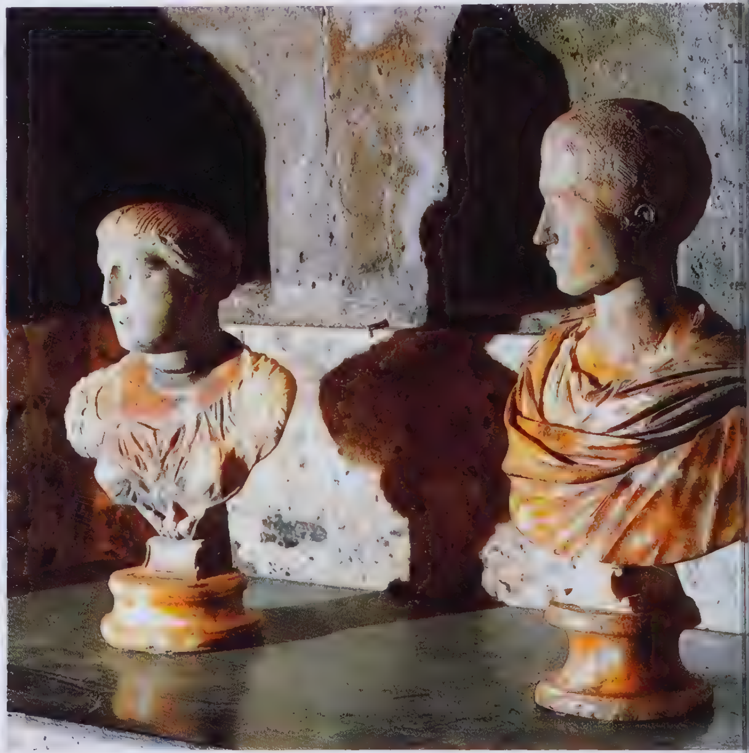
Deutz, the exhibition centre tower

In front of Deutz station there is an unusual monument on a high pedestal, no conventional statue but an original model of the four-stroke engine patented by Otto and Langen. This motor was the precursor of the modern combustion engine. Nikolaus Otto's workshop stood in Servasgasse, near Cologne Station, but on the basis of the new invention Otto founded a factory on the other side of the Rhine, in Deutz. This has now developed into the industrial giant Klöckner-Humboldt-Deutz; the firm has its own motor museum which is well worth a visit. From the Deutz bank of the Rhine there is a breathtaking panorama of Cologne, especially when the skyline is silhouetted at sunset, accentuating the familiar outlines of the towers of the Cathedral, Great St Martin, the town hall and the Colonia skyscraper. Summer evenings are perfect for music and dance on one of the steamer trips along the Rhine. For those who wish to extend their journey, the white fleet of the Cologne-Düsseldorf shipping company explores the romantic stretch of the river to the south, the Rhine gorge. Many other interesting excursions can be made from Cologne; northwards, on the Rhine, lies the charming little walled town of Zons, to the north-west stands a magnificent Cistercian abbey church, the Altenberger Dom, and to the south is Brühl with the sumptuous Baroque palace of Schloss Augustusburg and the vast Phantasialand amusement park.

Heartbreaking as it must have been to stand among the rubble and smoking ruins of Cologne after the last war and survey the destruction of some of Europe's most precious cultural treasures, it's an ill wind that blows nobody any good and at least one group of people must have been rubbing their hands in glee. For archeologists the war had opened up incredible opportunities for the systematic excavation of a Cologne that should have been hidden for ever. One of the most spectacular finds came in 1953 - the **Praetorium** under the town hall, now open to the public. The Praetorium was the villa of the Roman provincial governor and three or four separate building stages could be discerned, the last probably being around 350 A. D. This luxurious residence was more than 90 metres long and on the roof there was an observation post where the soldiers could look out across the Rhine to the lands where hostile Germanic tribes lurked in vast forests. Roman Cologne had an extremely efficient underground sewage system and the remains of the main channel, the „cloaca maxima" run past the Praetorium from west to east as far as Hohe Strasse. Along the Aachener Strasse, in Weiden, there is a **Roman Burial Chamber,** the finest of its kind north of the Alps. It was discovered by accident by a farmer, Ferdinand Sieger, in 1843. The site was excavated and then restored. The vaulted grave chamber reaches a height of four metres and lies six metres under street level. This grave-chamber was a so-called

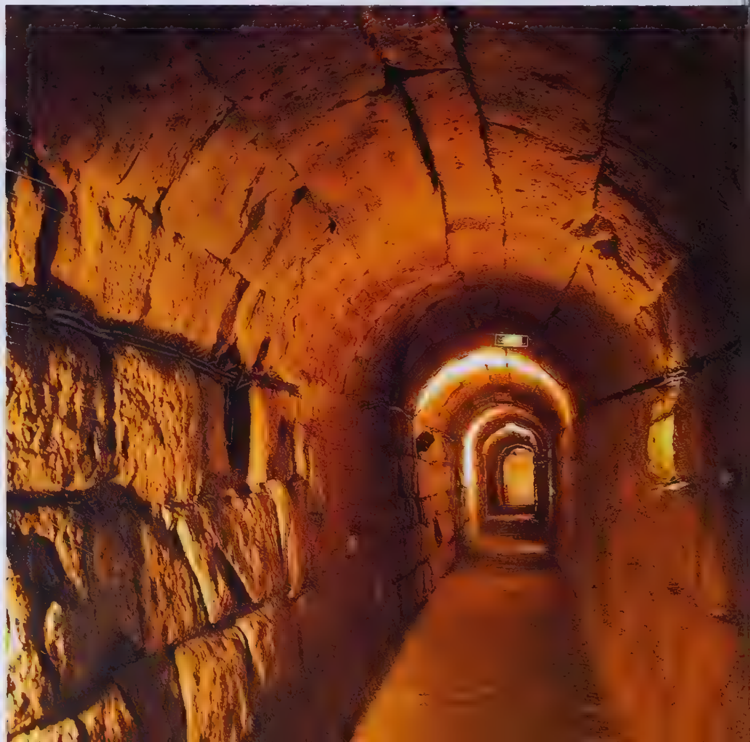


man grave in Cologne-Weiden



Sculptures from the Roman grave chamber, Weiden

e Roman Praetorium under the Town Hall

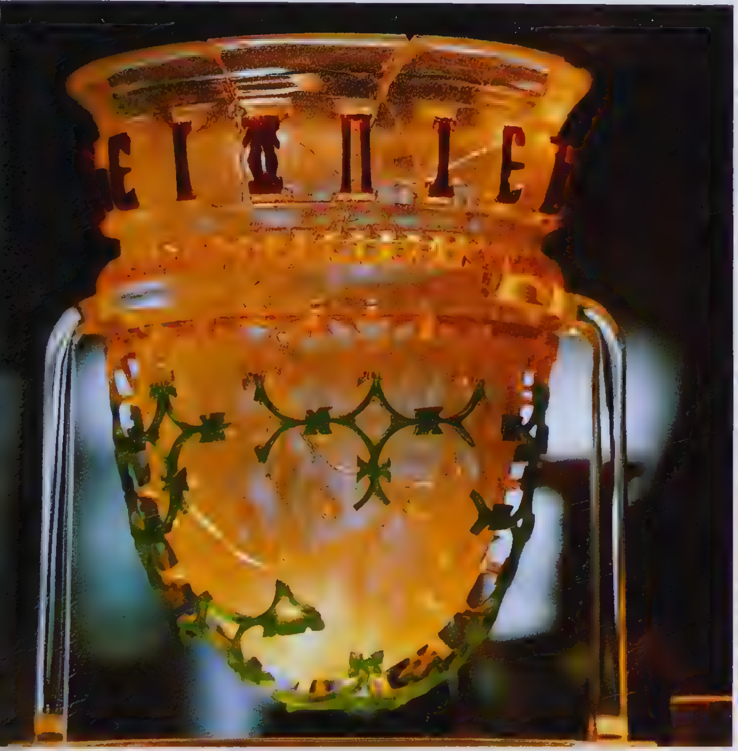


The "cloaca maxima" – a Roman sewer near the Praetorium

Columbarium, for cremations. The walls were partly marble and held cremation urns in niches. The prize exhibit is the so-called Sarcophagus of the Seasons (c. 250 A.D.), a marble tomb decorated with reliefs depicting the four seasons and a medallion showing a husband and wife. Three marble busts have also survived, two of women and one of a man. The archeologists also carried out extensive excavations beneath the churches of Cologne, for many of the Romanesque churches were founded on far earlier sites. When the underground garage near the Cathedral was being built, a crowd of curious onlookers was always at hand to see what finds would emerge next. It is hardly surprising that Cologne has more museums to the square mile than any other city in Germany. One of the most delightful of all is the **Schnütgen Museum** of medieval art, aptly situated in the 12th century Romanesque church of St Caecilien (Cecilia). St Caecilien was constructed beside the ruins of the Roman baths. Over the north doorway is a relief depicting an angel who presents St Cecilia, the patron saint, with a martyr's crown. Inside the church there is a priceless collection of treasures, including books of the Gospels, statues of madonnas and saints, altars, crucifixes, reliquaries, reliefs, wall-paintings, wooden statues and a unique collection of exquisite Carolingian ivory-work.

L·POBLICIO·L·F·TERE

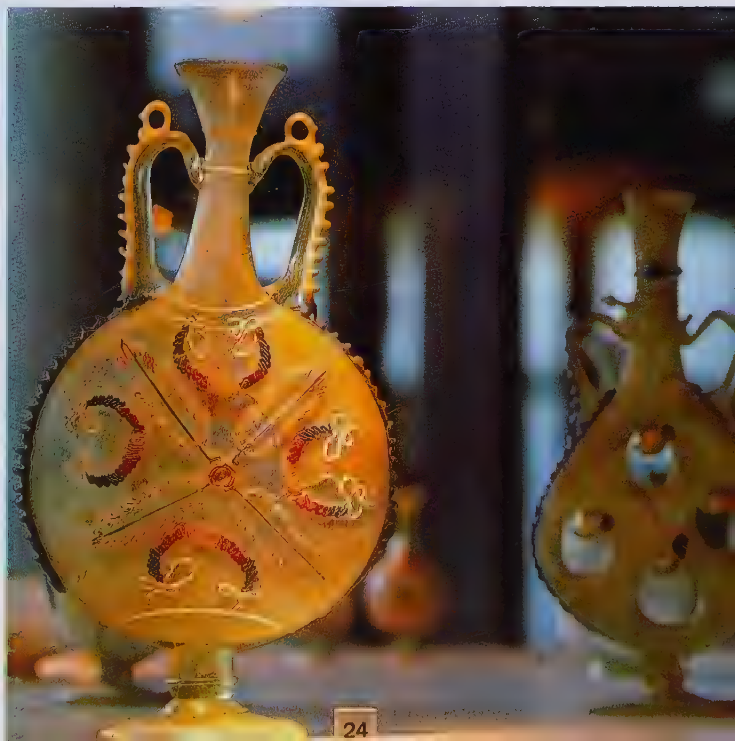
The **Roman-Germanic Museum** has a superb collection of stone monuments including carved heads of the city's „parents" Agrippa, the brilliant Roman army commander who founded Cologne in 38 B.C., and the Empress Agrippina, who raised the status of the settlement to that of a fully-grown town in 50 A.D. There are numerous mosaics with scenes of everyday life in Roman times, but the most famous of all is the great Dionysus (or Bacchus) mosaic, found on this very spot. It illustrates scenes and figures associated with the cult of the Roman god of wine. The Dionysus mosaic and the 15 metre-high monument to Poblicius catch the eye immediately, for they can be seen before one even enters the museum. From the Cathedral precinct one can look through the great glass panes of the museum walls straight into the history of 500 years of Roman rule on the Rhine. One of the main attractions of the museum is the collection of Roman glass, notably the Diatretglas (or cage-cup, a kind of bowl with filigree glass decoration) found in Cologne in 1959. The inscription around the top, in Greek lettering, reads „Drink and you will live for ever". There are also excellent examples of Schlangenfaden (snake-thread) glasses, with coloured strands of glass running around the sides in convoluted patterns. These were one of Cologne's chief exports in Roman times and such glasses from local workshops found their way around the world.



ge-cup/Roman-Germanic Museum

Roman-Germanic Museum, stone monuments

oman-Germanic Museum, gravestone



Roman-Germanic Museum, snake-thread glass

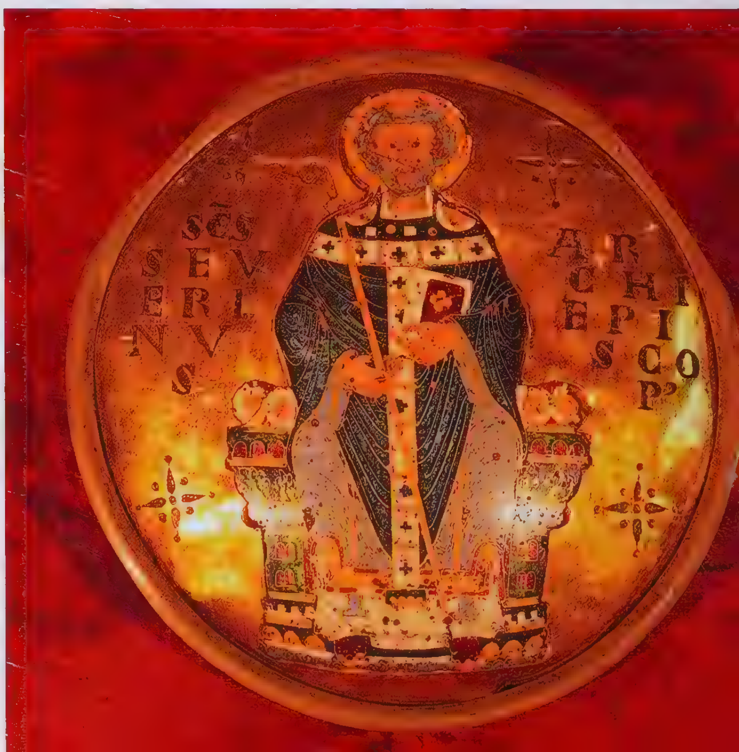
The **City Museum** gives a comprehensive survey of aspects of local life in Cologne from after the Romans had left to the post-war period of our century. Here we find the history of the long and bitter struggle of Cologne's citizens against the Archbishops who strove to dominate them: models illustrate the growth of Cologne from a medieval walled settlement to a modern metropolis and bring home to us why this city so rich in churches was once named „Holy Cologne". The development of trade and industry was of crucial importance to the city, especially trade with England, and the exhibits bring to life the world of medieval guilds, of weights and measures, of ships that plied inland and across the oceans carrying wares to and from the burgeoning city of Cologne. There are naturally a number of subject areas particular to Cologne, like the Cathedral, local Carnival customs and Eau de Cologne. A museum with a more intimate atmosphere is the **Diocesan Museum,** with treasures from the Cathedral and finds from the excavations. The most celebrated of these was discovered in 1959 beneath the Cathedral; it was the grave of a woman, buried with her rich gold jewellery, and a young man with a noblemen's weapons and helmet, both of them apparently members of the Merovingian royal family. There is a work by Stefan Lochner portraying the Virgin Mary, the original figures from one of the Cathedral portals, an 11th century bronze crucifix (Herimannkreuz) bearing a Christ whose face is unmistakably that of a

Cologne City Museum – Mercator's model (1571)

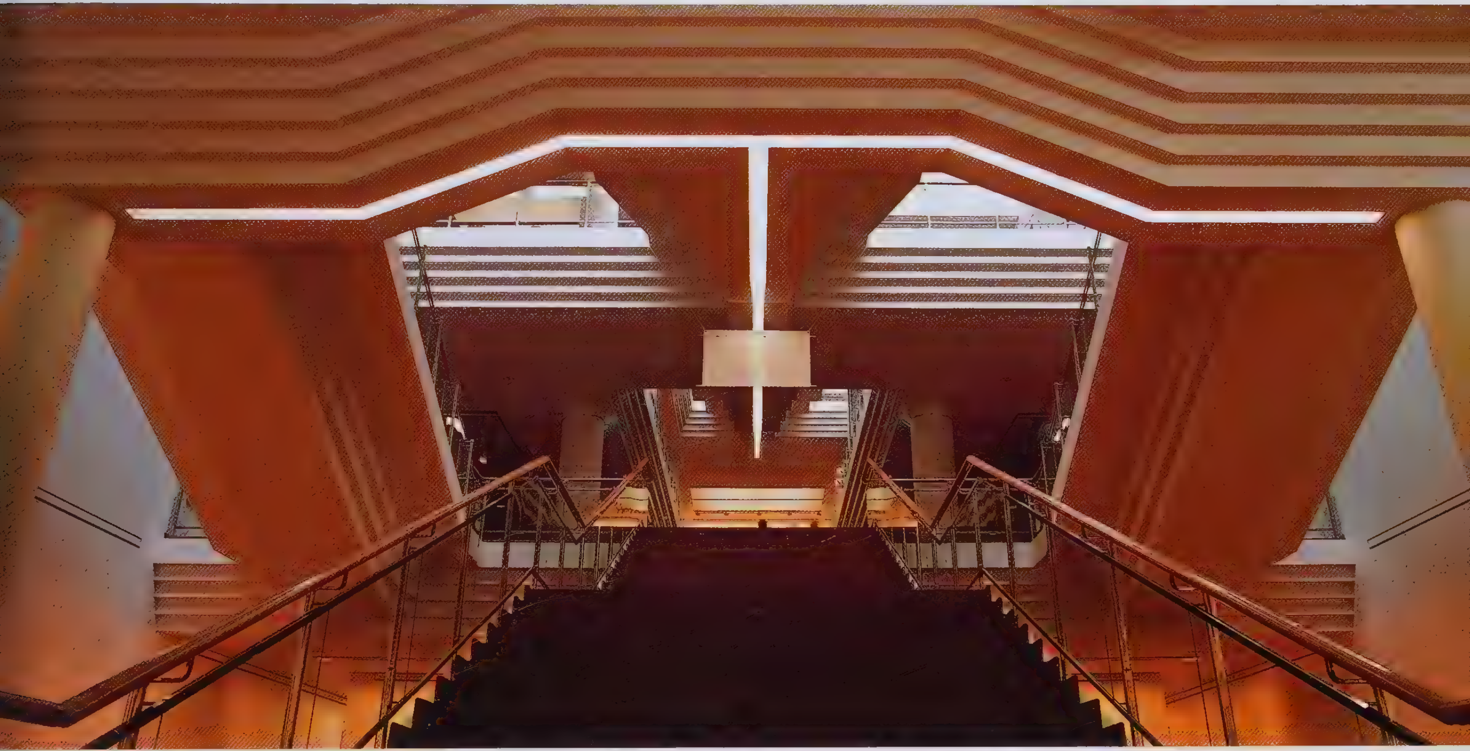
Suits of armour

The Diocesan Museum, figures of the Apostles from the Cathedral, St.Peters, porch

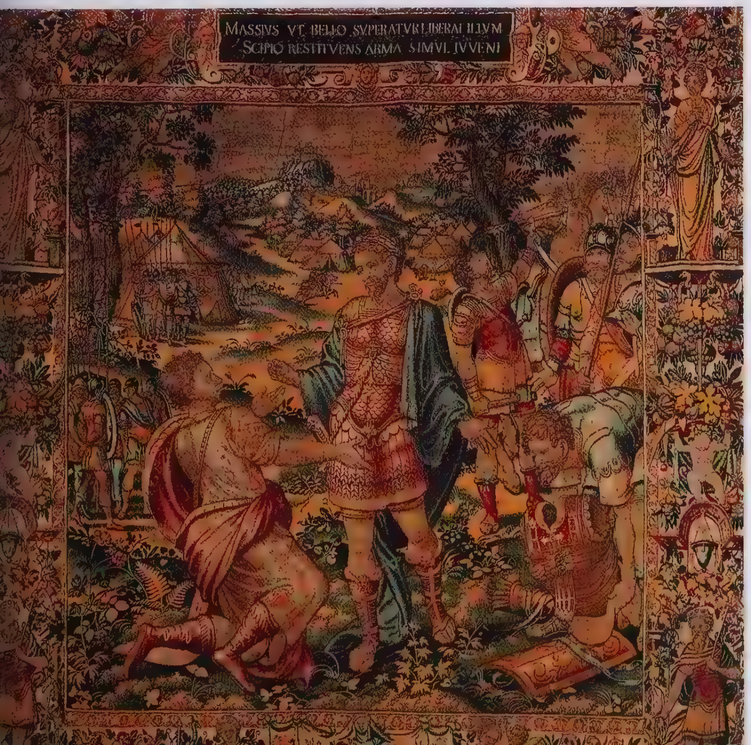
Enamelled picture of St.Severin from the Severin shrine (11th century)



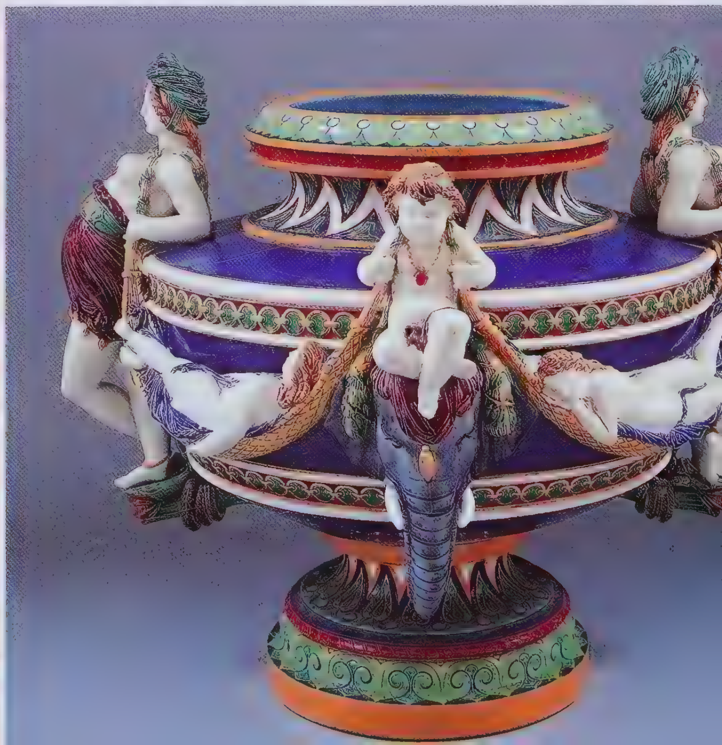
woman and the Severinscheibe with its Byzantine figure. The **Wallraf-Richartz Museum** has a unique collection of paintings from the Cologne School around and after 1400. Popular works are Stefan Lochner's sublime „Madonna in the Rose Garden", Dürer's „Piper and Drummer" and Rembrandt's smiling portrait of himself in old age. Works by Renoir and Monet take us up to the 19th century. In the **Ludwig Museum,** on the floor, the art of the late 19th and 20th century is on display; among the most famous artist represented are Kokoschka, Marc, Nolde, Klee, Picasso, Braque, Ernst, Chagall and Dali. These are the well-known „classics" of modern art; the Ludwig Museum also has some masterpieces by artists like Kurt Schwitters and his spiritual heirs of the modern American school – Rauschenberg, Warhol, Oldenburg, Wesselmann. A word of warning – it is hopeless to try and see the whole magnificent Wallraf-Richartz/Ludwig Museum at one time. The **Museum of Applied Art,** up to now housed in provisional homes, has at last found a permanent site in the building vacated by the old Wallraf-Richartz/Ludwig collection. The museum contains a fascinating display of furniture and furnishings from former centuries along with household articles of past and present, made of a range of materials like glass, porcelain, textiles, pewter, silver and majolica.



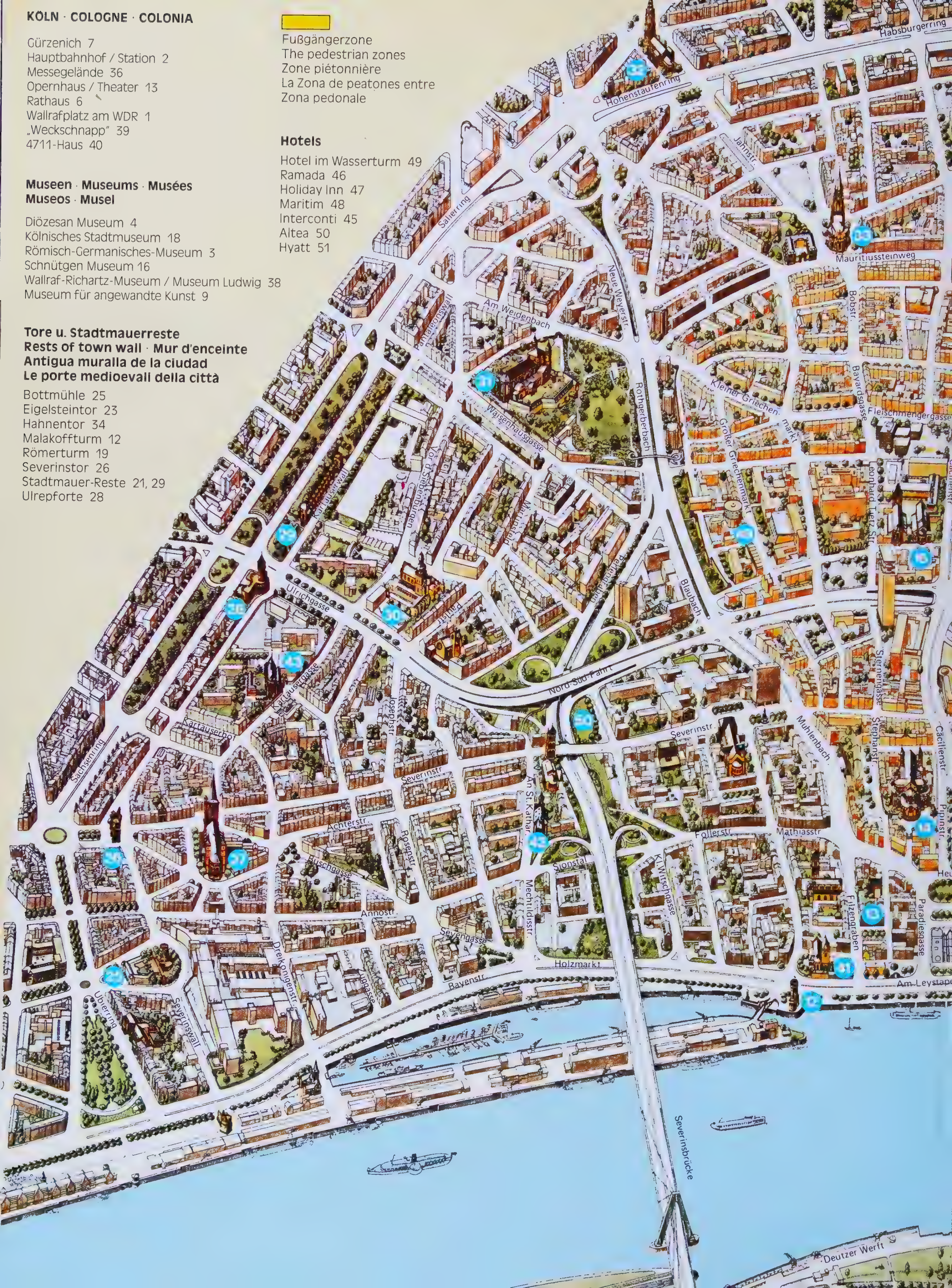
allraf-Richartz Museum/ Ludwig Museum


MASSIVS VT BELLO SVPERATVR LIBERAT ILLVM
SCIPIO RESTITVENS ARMA SIMVL IVVENI

useum of Applied Arts – Gobelin 1575 "Scipio gives Massiva his arms back"



Majolika vase 1871



Habsburgerring
Hohenstaufenring
Jahnstr.
Salierring
Mauritiussteinweg
Neue Weyerstr.
Am Weidenbach
Bobstr.
Bayardsgasse
Kleiner Griechenmarkt
Fleischmengergasse
Waisenhausgasse
Rothgerberbach
Großer Griechenmarkt
Vor den Siebenburgen
Kartäuserwall
Blaubach
Ulrichgasse
Kartäusergasse
Kartäuserhof
Nord-Süd-Fahrt
Severinstr.
Mühlenbach
Stephanstr.
Cäcilienstr.
Sternengasse
Sachsenring
Josephstr.
Achterstr.
Rosenstr.
An St. Katharinen
Follerstr.
Mathiasstr.
Buschgasse
Sionstal
Kl. Witschgasse
Mechtildisstr.
Filzengraben
Paradiesgasse
Pipinstr.
Annostr.
Severingasse
Dreikönigenstr.
Holzmarkt
Bayenstr.
Am Leystapel
Ubierring
Severinswall
Severinsbrücke
Deutzer Werft
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KÖLN · COLOGNE · COLONIA

Gürzenich 7
Hauptbahnhof / Station 2
Messegelände 36
Opernhaus / Theater 13
Rathaus 6
Wallrafplatz am WDR 1
„Weckschnapp" 39
4711-Haus 40

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Museos · Musei

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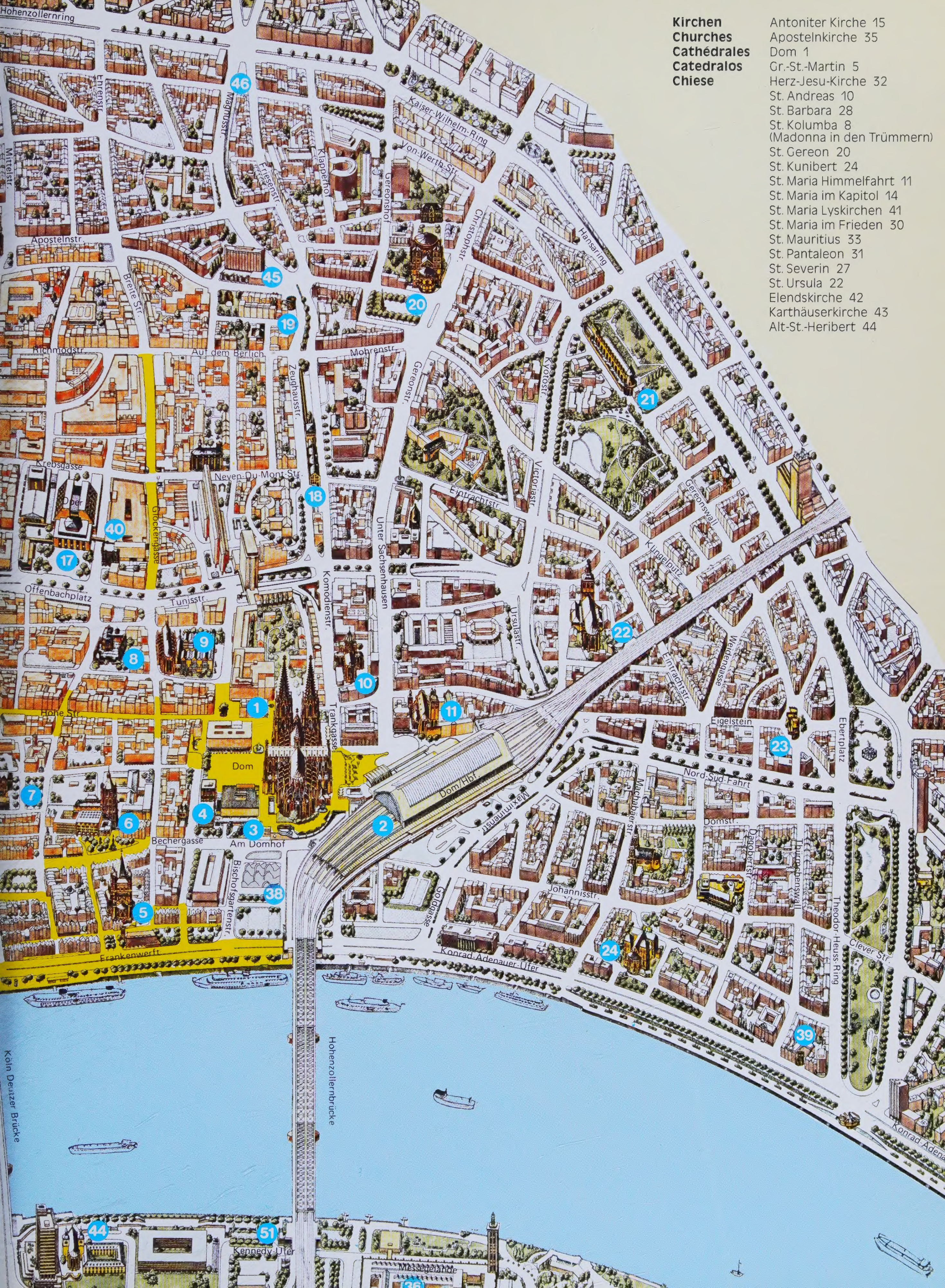
Hohenzollernring
Ehrenstr.
Magnusstr.
Mittelstr.
Friesenstr.
Klapperhof
Gereonshof
Kaiser-Wilhelm-Ring
Von-Werth-Str.
Christophstr.
Hansaring
Apostelnstr.
Breite Str.
Richmodstr.
Auf dem Berlich
Zeughausstr.
Mohrenstr.
Gereonstr.
Kyotostr.
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Kunibertsgasse
Offenbachplatz
Tunisstr.
Ursulastr.
Weidengasse
Eintrachtstr.
Hohe Str.
Trankgasse
Dom
Dom/Hbf.
Eigelstein
Ebertplatz
Nord-Süd-Fahrt
Maximinenstr.
Machabäerstr.
Domstr.
Dagobertstr.
Thürmchenswall
Bechergasse
Am Domhof
Bischofsgartenstr.
Johannisstr.
Goldgasse
Theodor-Heuss-Ring
Clever Str.
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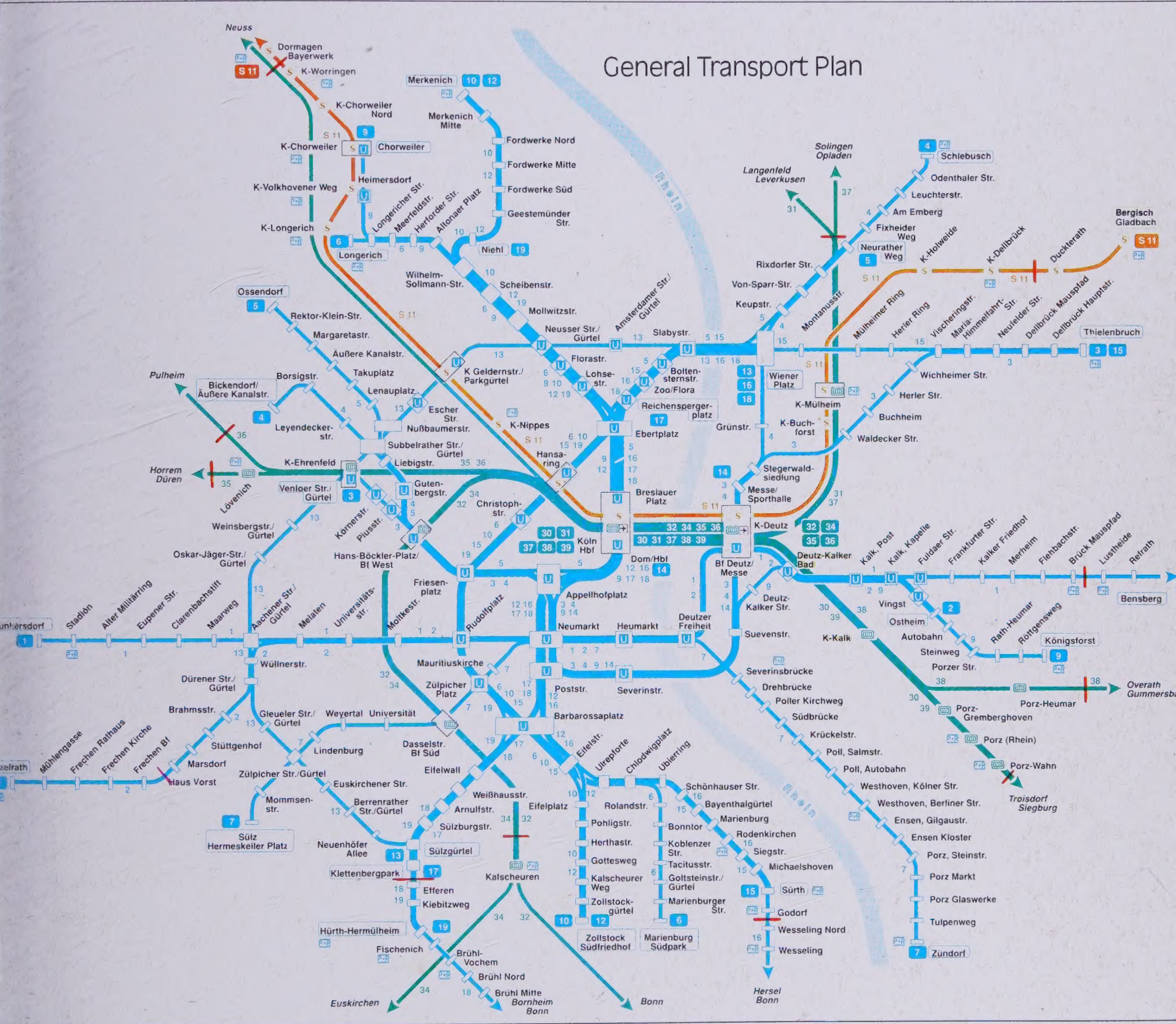
Gaffel Kölsch
Gaffel Kölsch
Gaffel-Kölsch

The year has an extra season in Cologne, for Carnival counts as the fifth. Although Carnival is not found all over West Germany, in the Rhineland it is the highlight of the year. The celebrations last much longer than their equivalent in other countries; Carnival starts on the 11th day of the 11th month at 11.11 a.m. and continues till midnight on Shrove Tuesday. Throughout the season there are parties, meetings, speeches, dancing and much singing of traditional Carnival songs. Costume balls are of course an all-important part of the celebrations and the more unusual the costume the better. The Carnival season culminates in Old Wives' Thursday, when the women have their own day and take to the streets to rule the roost disguised as witches, and Rose Monday, the day of the great parades. Without doubt the festival of Carnival has pagan origins in pre-Christian spring rites. Later it became a last fling before Ash Wednesday, the day of repentance and the beginning of the 40-day fasting period of Lent. There is good evidence that the word carnival means something approximating to „goodbye to meat". In many towns the nobility took control of Carnival. In democratic Cologne the Carnival was entirely the province of the artisans. The Carnival committee and the organized Rose Monday parade have existed since 1823. If you should find yourself in Cologne during Carnival, there is only one thing to do – join in. It's too difficult not to.


General Transport Plan
Neuss
Dormagen Bayerwerk
S 11
K-Worringen
K-Chorweiler Nord
Merkenich
Merkenich Mitte
K-Chorweiler
Chorweiler
Heimersdorf
K-Volkhovener Weg
K-Longerich
Longerich
Fordwerke Nord
Fordwerke Mitte
Fordwerke Süd
Geestemünder Str.
Niehl
Longericher Str.
Meerfeldstr.
Herforder Str.
Altonaer Platz
Wilhelm-Sollmann-Str.
Scheibenstr.
Mollwitzstr.
Ossendorf
Rektor-Klein-Str.
Margaretastr.
Äußere Kanalstr.
Takuplatz
Borsigstr.
Bickendorf/ Äußere Kanalstr.
Pulheim
Lenauplatz
Escher Str.
Nußbaumerstr.
K Geldernstr./ Parkgürtel
Leyendecker-str.
Subbelrather Str./ Gürtel
Liebigstr.
K-Ehrenfeld
Horrem Düren
Venloer Str./ Gürtel
Lövenich
Weinsbergstr./ Gürtel
Oskar-Jäger-Str./ Gürtel
Körnerstr.
Piusstr.
Gutenbergstr.
Hans-Böckler-Platz/ Bf West
Christophstr.
K-Nippes
Hansaring
Neusser Str./ Gürtel
Florastr.
Lohsestr.
Amsterdamer Str./ Gürtel
Slabystr.
Bolten-sternstr.
Zoo/Flora
Reichensperger-platz
Ebertplatz
Breslauer Platz
Köln Hbf
Dom/Hbf
Friesenplatz
Appellhofplatz
Rudolfplatz
Neumarkt
Heumarkt
Deutzer Freiheit
Bf Deutz/ Messe
K-Deutz
Deutz-Kalker Bad
Messe/ Sporthalle
Stegerwaldsiedlung
Grünstr.
K-Buchforst
K-Mülheim
Wiener Platz
Keupstr.
Von-Sparr-Str.
Rixdorfer Str.
Montanusstr.
Langenfeld Leverkusen
Solingen Opladen
Schlebusch
Odenthaler Str.
Leuchterstr.
Am Emberg
Fixheider Weg
Neurather Weg
Bergisch Gladbach
K-Holweide
K-Dellbrück
Duckterath
Mülheimer Ring
Herler Ring
Vischeringstr.
Maria-Himmelfahrt-Str.
Neufelder Str.
Delbrück Mauspfad
Delbrück Hauptstr.
Thielenbruch
Wichheimer Str.
Herler Str.
Buchheim
Waldecker Str.
Kalk, Post
Kalk, Kapelle
Fuldaer Str.
Frankfurter Str.
Kalker Friedhof
Merheim
Flehbachstr.
Brück Mauspfad
Lustheide
Refrath
Bensberg
Vingst
Ostheim
Deutz-Kalker Str.
K-Kalk
Autobahn
Steinweg
Porzer Str.
Rath-Heumar
Röttgensweg
Königsforst
Overath Gummersbach
Porz-Heumar
Porz-Gremberghoven
Porz (Rhein)
Porz-Wahn
Troisdorf Siegburg
Suevenstr.
Severinsbrücke
Drehbrücke
Poller Kirchweg
Südbrücke
Krückelstr.
Poll, Salmstr.
Poll, Autobahn
Westhoven, Kölner Str.
Westhoven, Berliner Str.
Ensen, Gilgaustr.
Ensen Kloster
Porz, Steinstr.
Porz Markt
Porz Glaswerke
Tulpenweg
Zündorf
Mauritiuskirche
Poststr.
Severinstr.
Barbarossaplatz
Zülpicher Platz
Moltkestr.
Universitätsstr.
Melaten
Aachener Str./ Gürtel
Maarweg
Clarenbachstift
Eupener Str.
Alter Militärring
Stadion
Junkersdorf
Wüllnerstr.
Dürener Str./ Gürtel
Brahmsstr.
Gleueler Str./ Gürtel
Weyertal
Universität
Stüttgenhof
Lindenburg
Dasselstr./ Bf Süd
Eifelwall
Marsdorf
Haus Vorst
Frechen Bf
Frechen Kirche
Frechen Rathaus
Mühlengasse
Benzelrath
Zülpicher Str./Gürtel
Euskirchener Str.
Mommsenstr.
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Sülzgürtel
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Klettenbergpark
Efferen
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Hürth-Hermülheim
Fischenich
Brühl-Vochem
Brühl Nord
Brühl Mitte
Bornheim Bonn
Euskirchen
Kalscheuren
Eifelplatz
Eifelstr.
Ulrepforte
Chlodwigplatz
Ubierring
Rolandstr.
Pohligstr.
Herthastr.
Gottesweg
Kalscheurer Weg
Zollstockgürtel
Zollstock Südfriedhof
Bonntor
Koblenzer Str.
Tacitusstr.
Goltsteinstr./ Gürtel
Marienburger Str.
Marienburg Südpark
Schönhauser Str.
Bayenthalgürtel
Marienburg
Rodenkirchen
Siegstr.
Michaelshoven
Sürth
Godorf
Wesseling Nord
Wesseling
Hersel Bonn
Bonn
Rhein

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KÖLNER-AUTOBAHN-KARTE: Mit Genehmigung des Vermessungs- und Katasteramtes der Stadt Köln vom 4.7.90 Nr. 20
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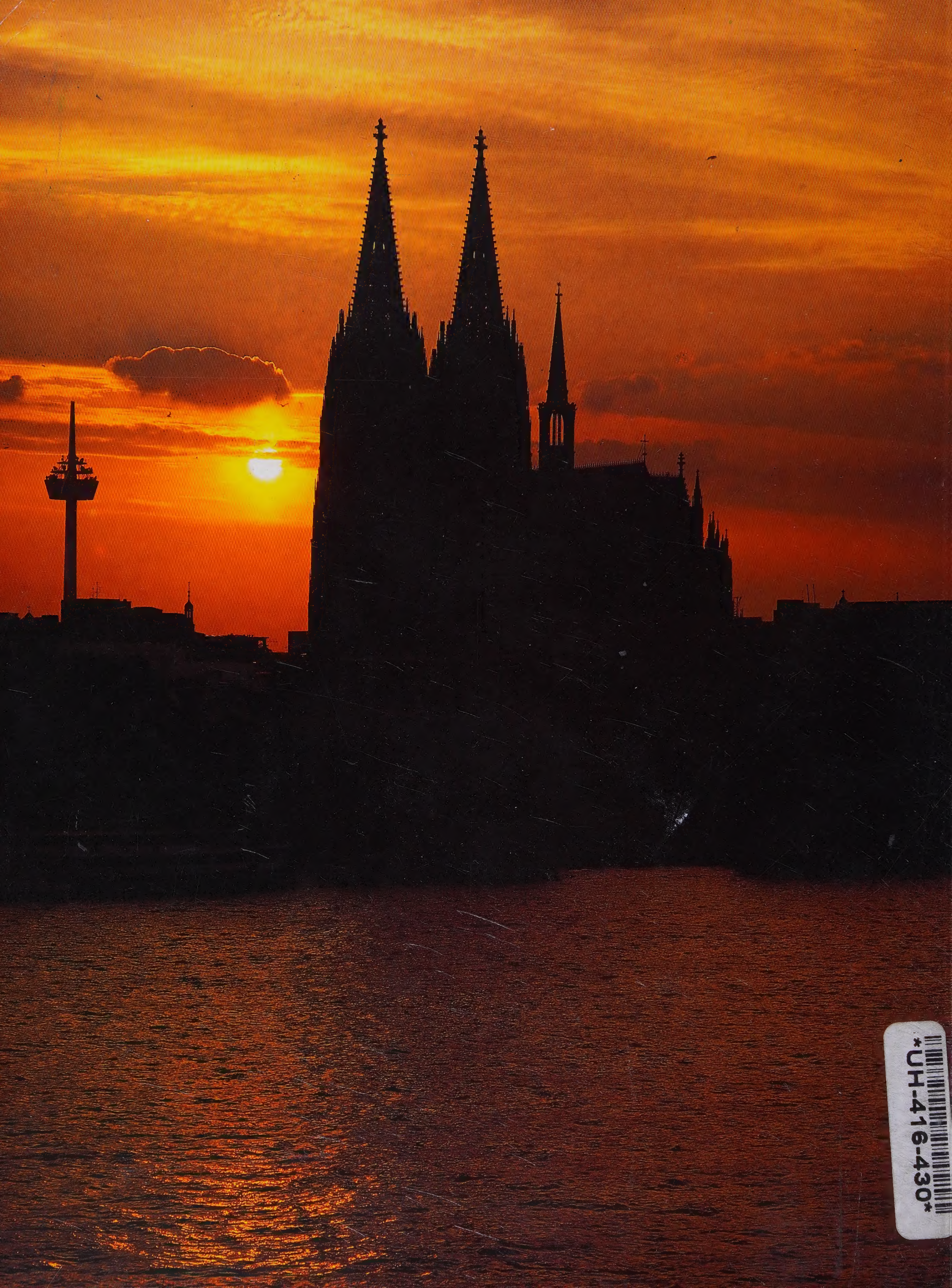

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